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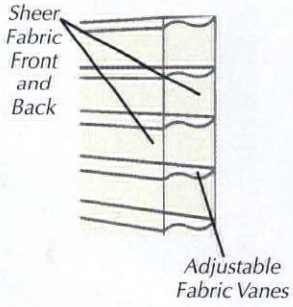


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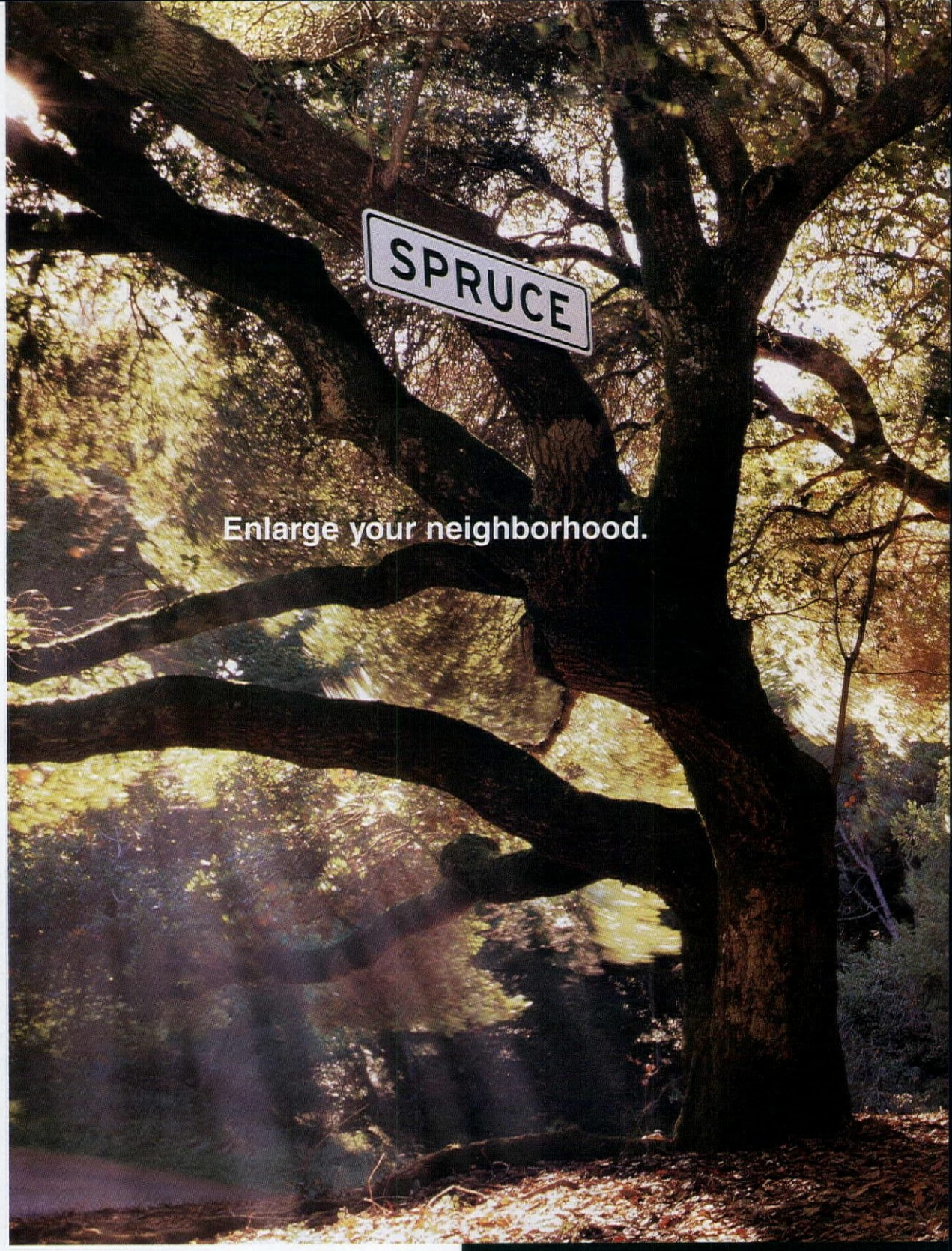
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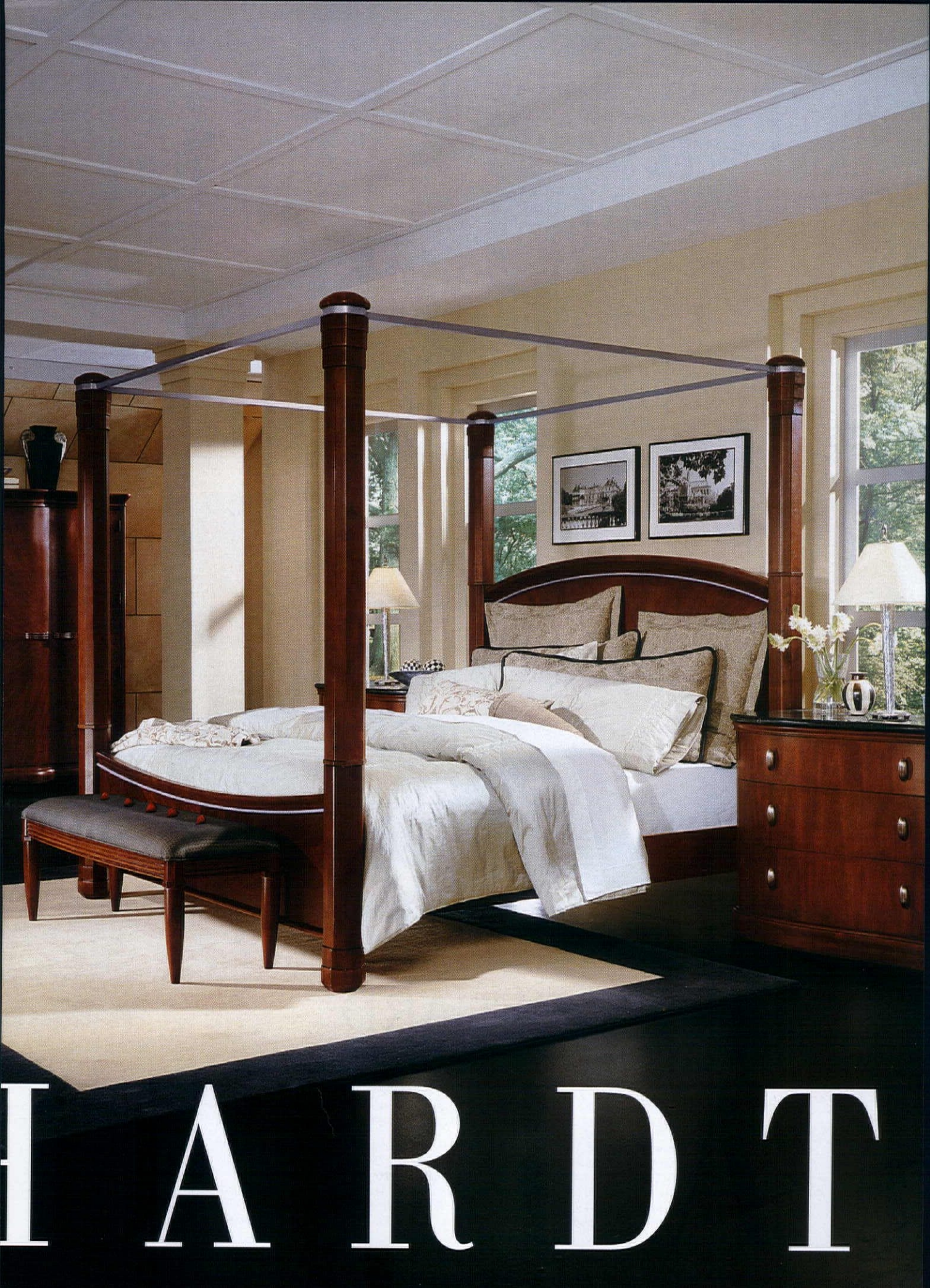
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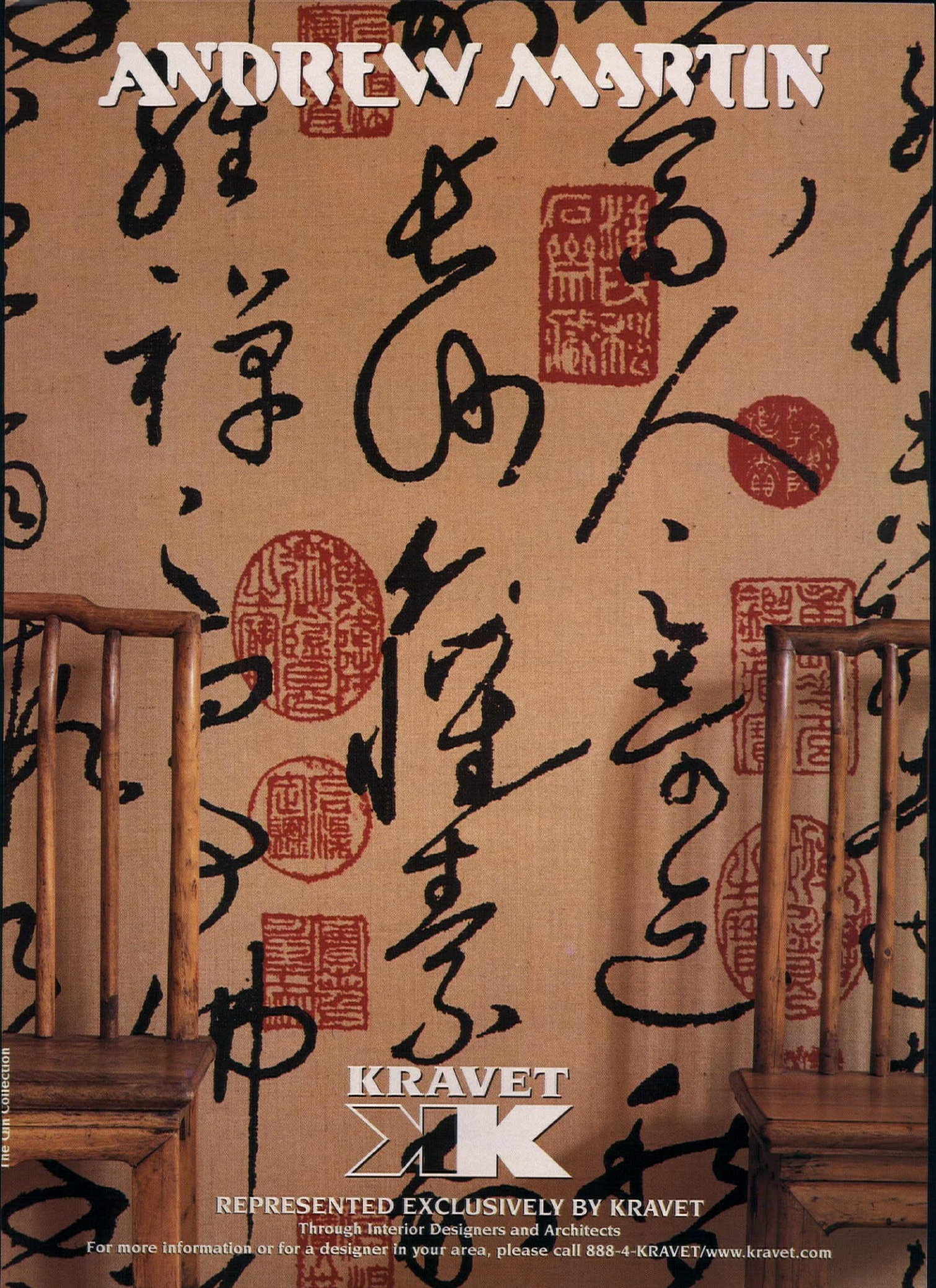
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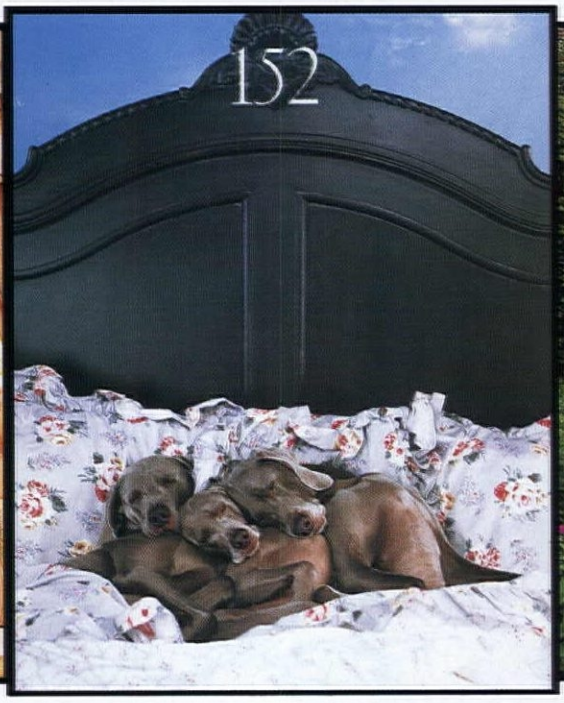

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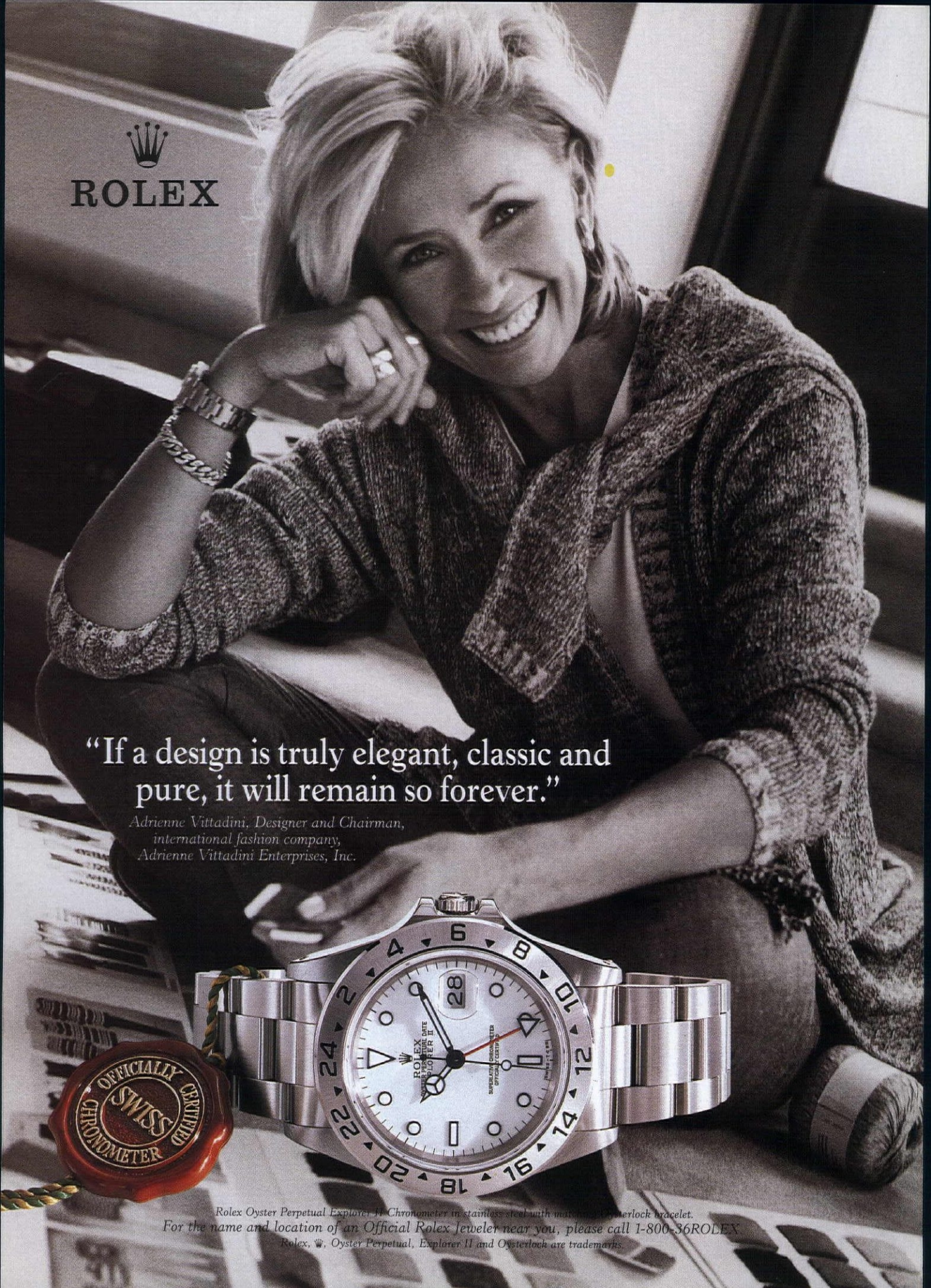
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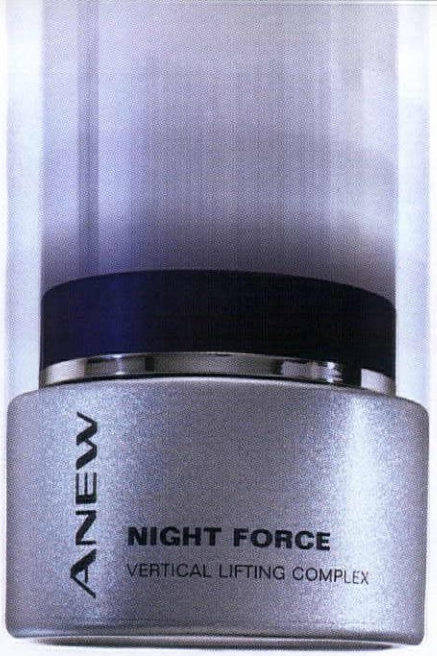
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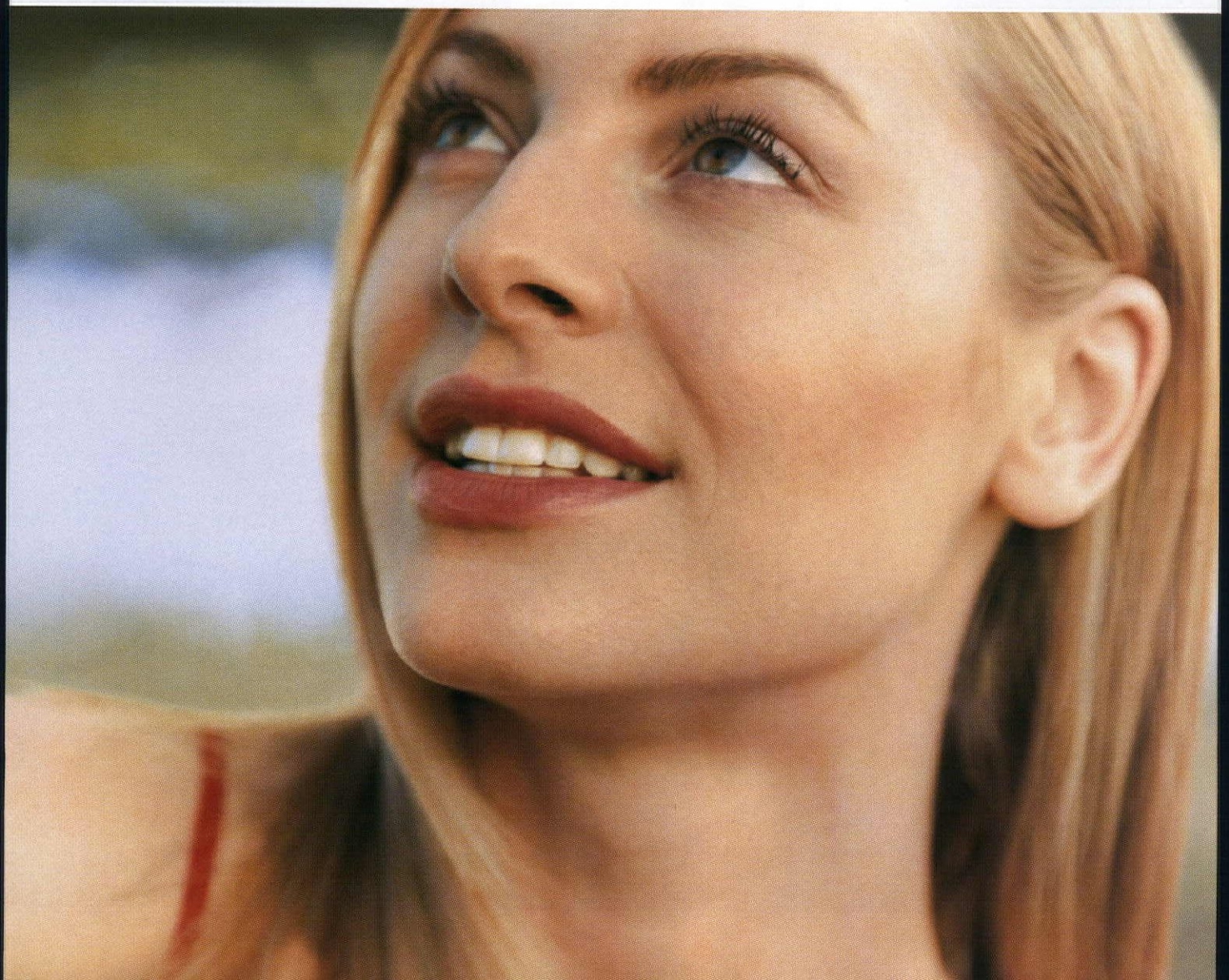
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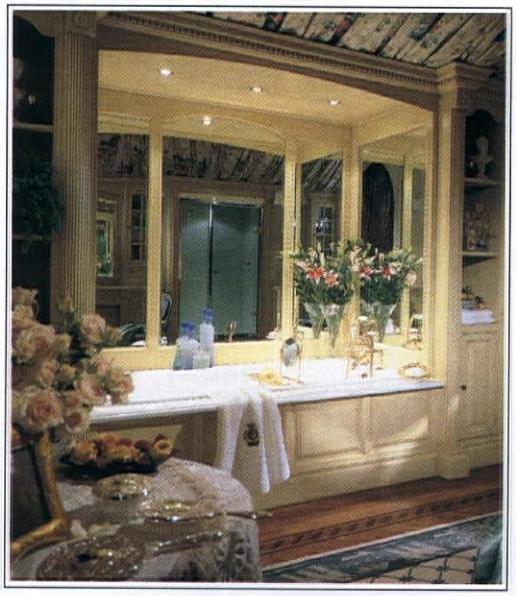
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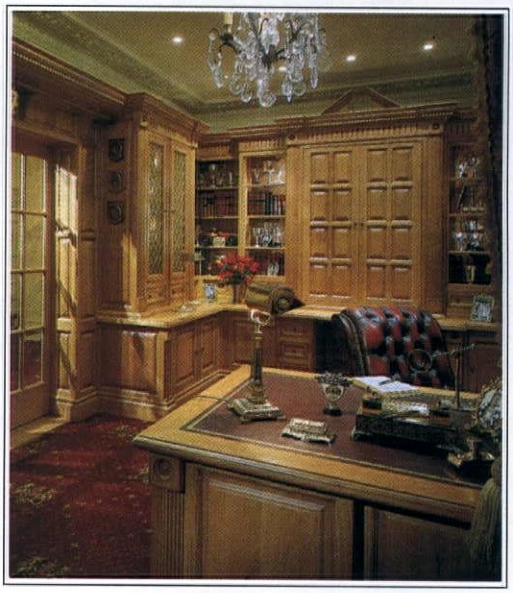
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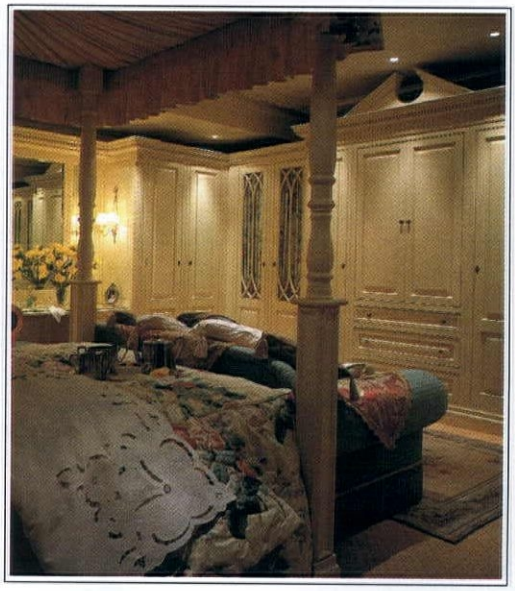
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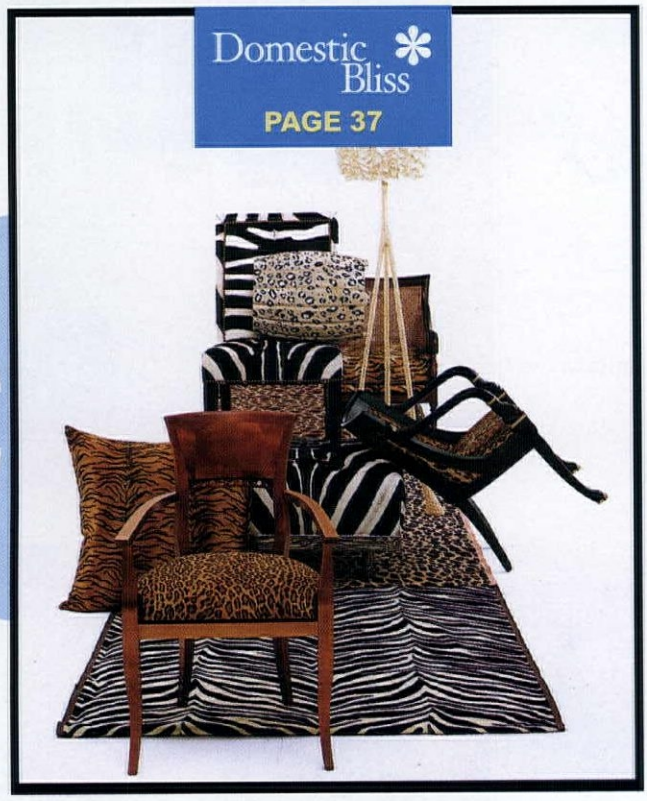
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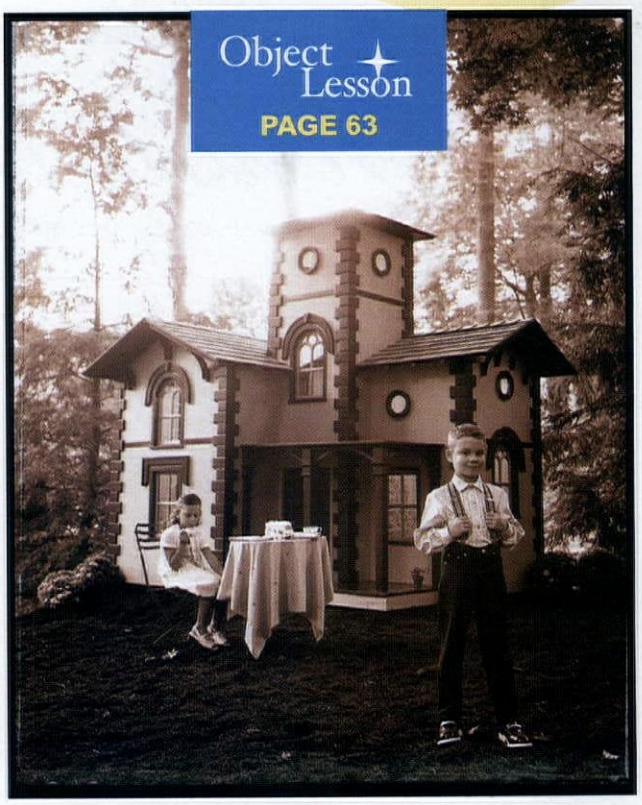


april threshold



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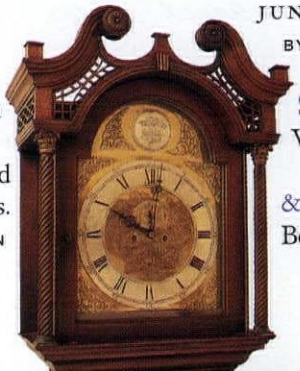
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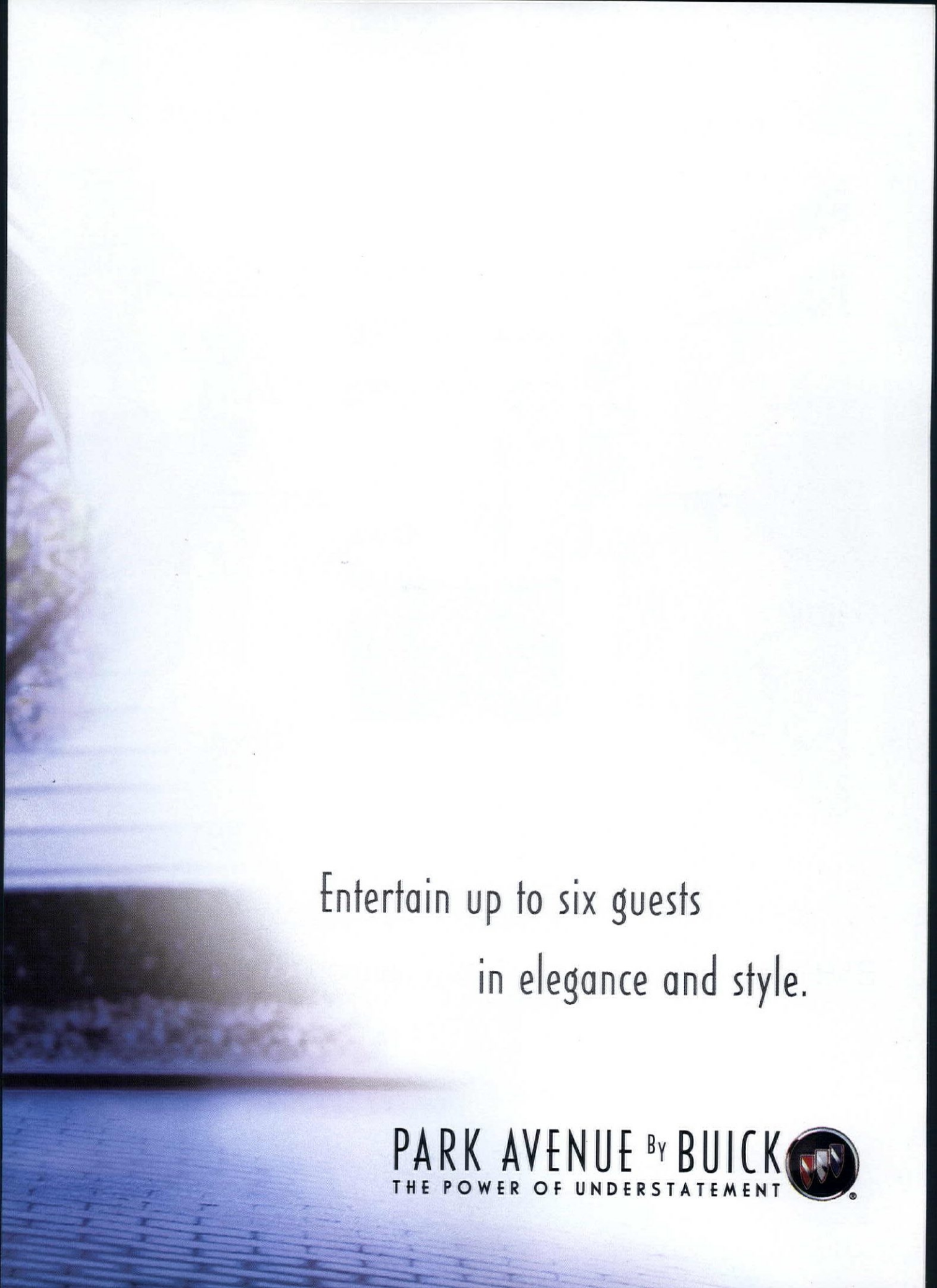
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Renovation Alert

LOOKING AROUND THE RESTAURANT, an old publishing haunt, I see people who are weirdly familiar yet unrecognizable. Face-lifts seem to be on a lot of agendas these days. The results are mixed: some of the surgeries have left behind startling masks, others have been gentler, refreshing. Later I'm walking through my neighborhood, and I see the same thing, only this time it's a beloved old house that suddenly appears nakedly new. Our town, on the outskirts of New York City, was mostly developed at the turn of the century, during what I imagine to have been a period of exuberant revival. Handsome Tudors sprang up next to neo-Colonials, Victorians next to English cottages, Mediterranean stuccos next to stick-and-shingle piles. A few generations later, many of these houses are the victims of benign neglect, if they're lucky. Some wear the flourishes of modernization so popular in the sixties and seventies—sheets of plate glass, pop-top skylights, metal siding, enclosures of anything and everything enclosable: front steps, kitchen stoops, sleeping porches. As it happens, many houses in this town are just now getting their first new owners in thirty or forty years. Empty nesters are selling off real estate whose property taxes no longer make sense, houses that give them a rattling-around feeling. Their children's generation is taking over the mortgages. No sooner do they move in than they roll up their sleeves and call . . . the contractor.

A good thing, too, mostly. I've been here more than a decade and have watched the gentle decline of many a beautiful building into a sort of torpor, lines dulled, decaying. The wiring shorts, leaving telltale patches of charred paint. The plumbing dribbles, beams rot, porches sag, gutters jam so that rain and rotten leaves spill a streak of green down the walls. Termites chunnel from end to end, roots upheave walkways, bees nest in chimneys, plaster crumbles to pillars of dust, slate tile shatters on the roof, and misery trickles in. A contagion of desuetude spreads through our turn-of-the-century neighborhoods. How wonderful, then, that people are able to see the beauty of the old bones, recognize the value of the old materials, old ways of building. They come to the rescue. And yet, and yet.

There is such a thing as the overzealous renovation. It is heartbreaking, and it must be bank-account-breaking as well. It all happens too fast, everything replaced, repainted, replaned, recovered, renewed, rethought; gleaming, spanking, screaming new, until it becomes impossible to tell if it was new made to look old or old new. Too much of the past is being erased. There's considerable charm in the slight dishevelments of age, comfort in the smudges of wear, and mystery, allure, in the shadings that only time can grant a house and garden. Life chisels itself into the very floorboards. It seems ill-advised to erase those traces of humanity.

When my oldest son was six, he was asked by his teacher to prepare a science exhibit for the school fair. He went to his room to think things over, then came down to the kitchen and, full of the quiet pride so particular to his nature even then, presented the science project: his beloved Froggie. This was a (once stuffed) scrap of green (very faded) cotton, bordered with lace (in tatters), shaped (if you had seen her many years earlier) like a frog, with big eyes (only one left) and a dopey (mostly torn-away) grin. Alex loved this thing and wouldn't sleep without her crumpled in his little fist, fretting a particular edge of lace between his fingers. With the true verve of a scientist, which lies in utter simplicity, Alex announced his plan to glue Froggie to a board, at the bottom of which he would attach a title. I was instructed to inscribe "The Effects of Love on a Stuffed Animal."



The same can be demonstrated in faces, furniture, and houses. We all fray around the edges. But perhaps it is wiser to keep the redo to this side of caution. Once the effects of love are undone, they can never be recovered.

PHOTOGRAPH BY BRIGITTE LACOMBE; HAIR BY PATRICK GARILLE

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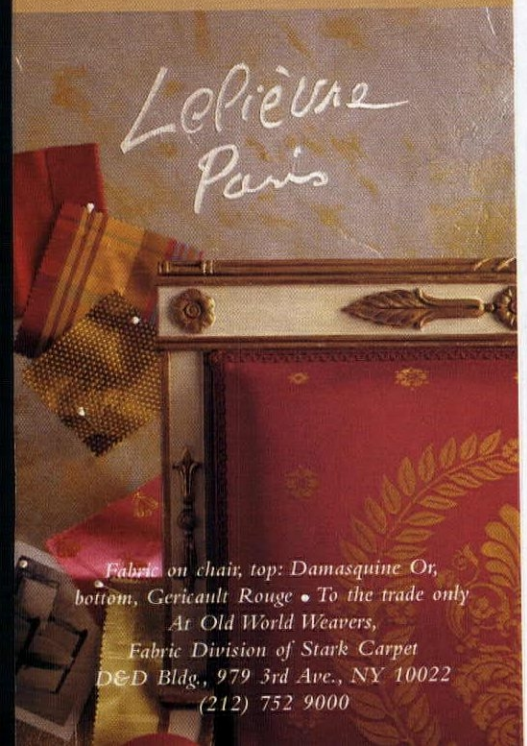


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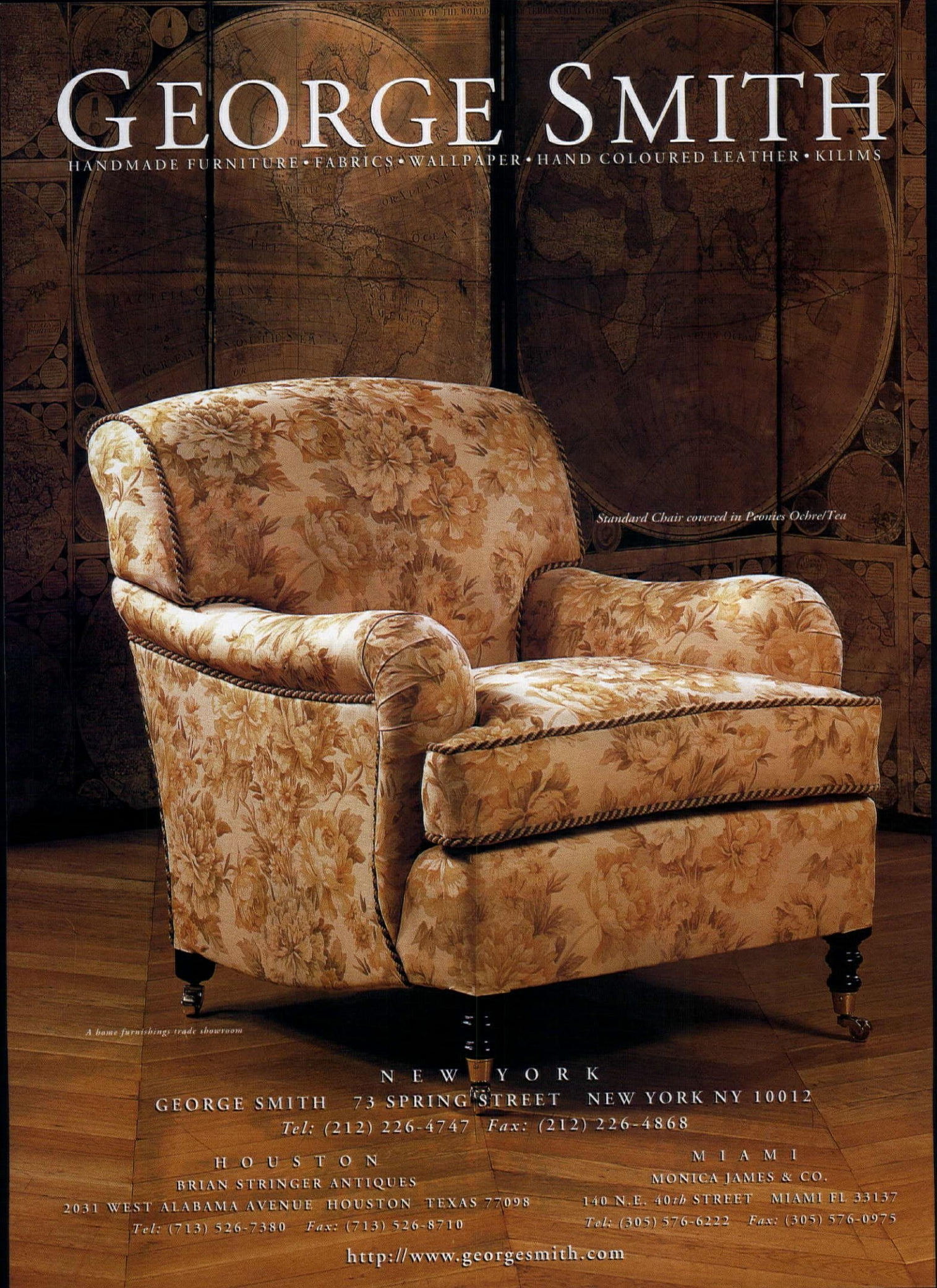
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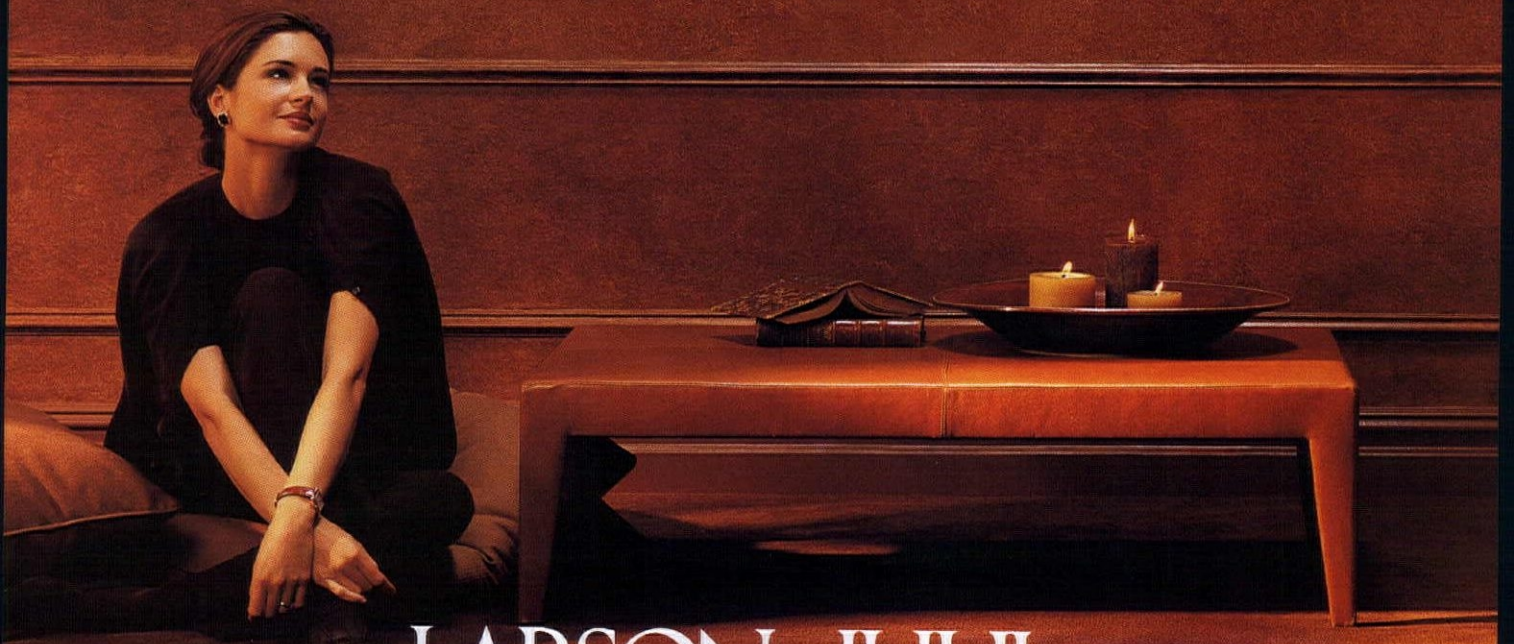
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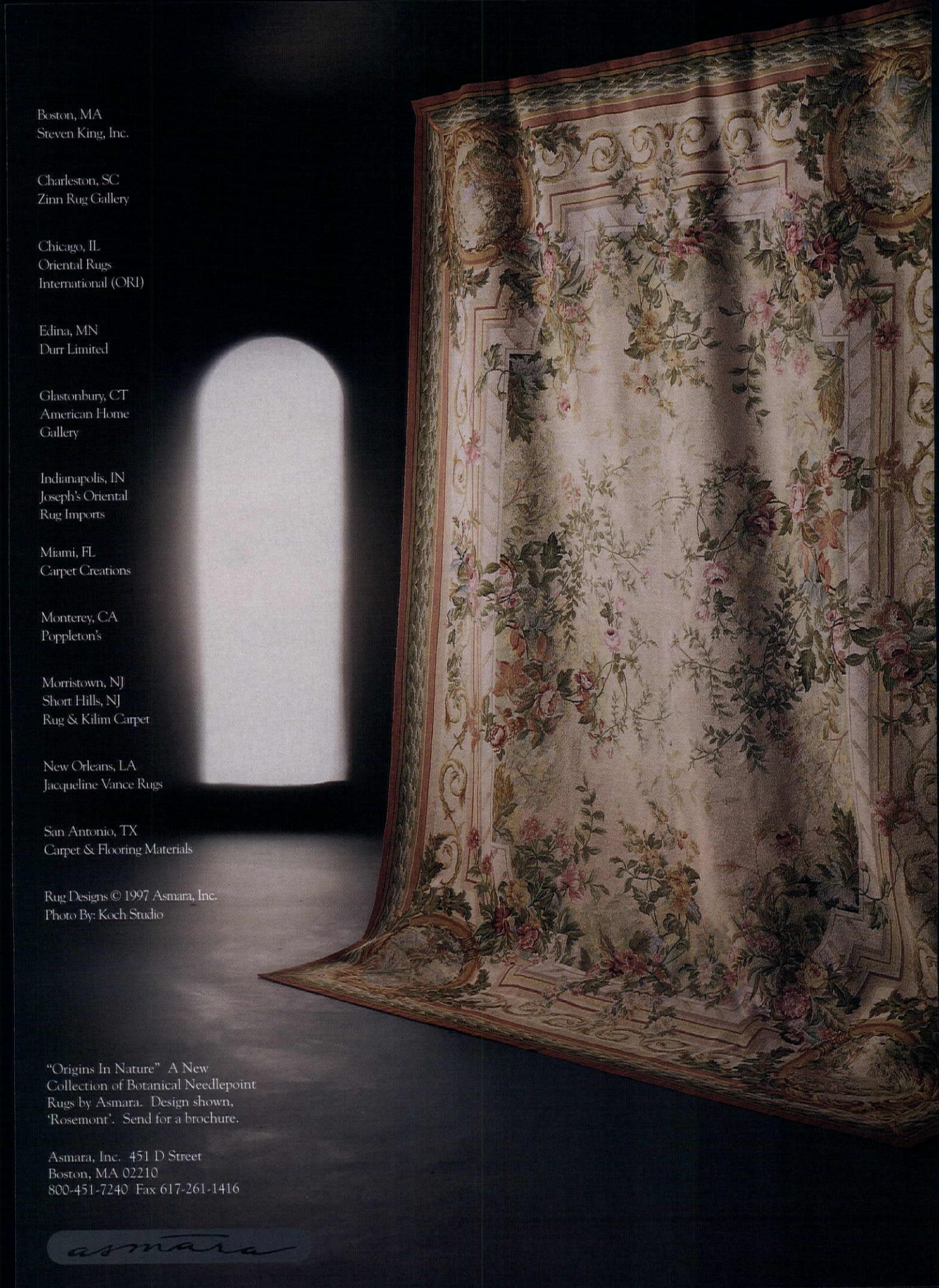
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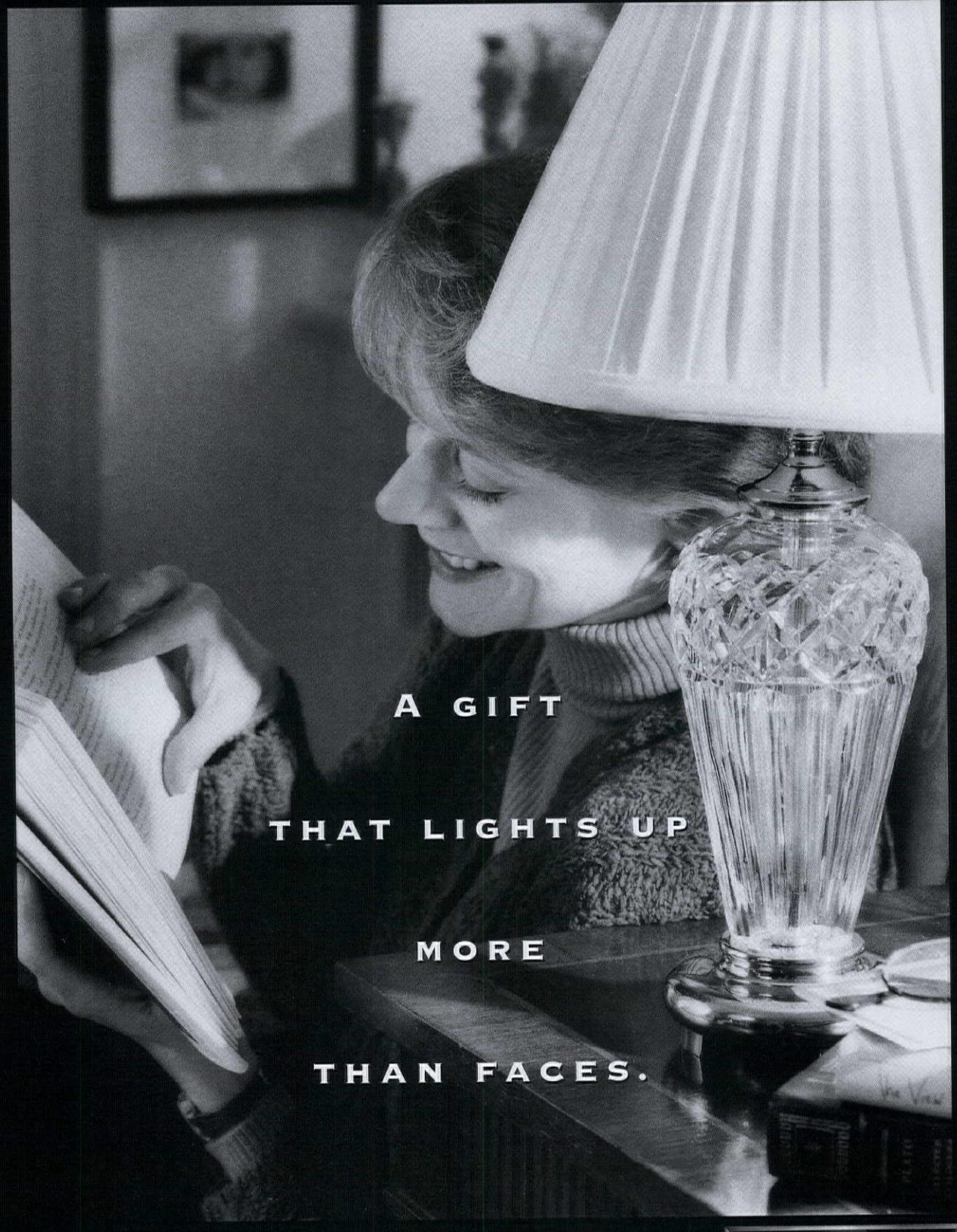


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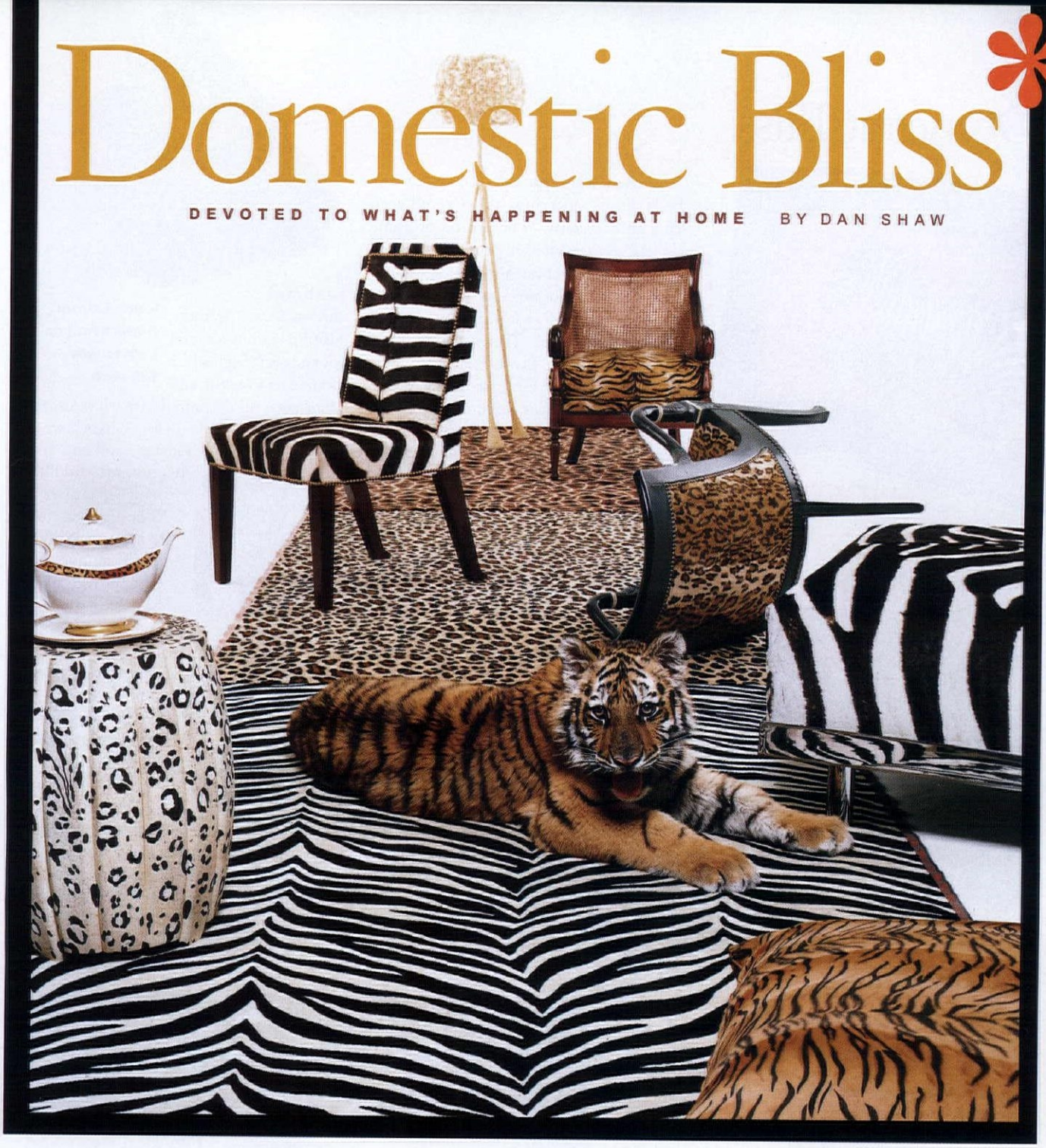
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DEVOTED TO WHAT'S HAPPENING AT HOME BY DAN SHAW



PHOTOGRAPH BY BOB HEMSTRA; STYLED BY CHRISTINE MOTTAU; SOURCES, SEE BACK OF BOOK.

animal magnetism

It's a **wild** time to be **decorating**. Zebra stripes and leopard spots have become the new basics, the perfect accents for both **traditional and contemporary** decors. (Yes, that *is* a giraffe in your bed.) Also this month, taxidermy's softer side, New York's **trendiest fireplaces**, Lord Linley's **modernist epiphany**, and Liz Claiborne's new look. Plus, getting in shape for spring with **The 20-Minute Gardener**.



Hermès zebra beach towel, $395

where the wild things are

Animal prints and motifs have become ubiquitous

On the cover of the recently published coffee-table book *New American Style* (PBC International), a zebra-striped ottoman is front and center. "Animal prints and patterns are making a comeback," says the book's author, Mike Strohl. "People are using them instead of plaids and florals. They provide interest and pattern in graphic and indelible ways." In the just-published *Sensual Home: Liberate Your Senses and Change Your Life* (Rizzoli), many beds, floors, and sofas are covered with faux animal skins. "The notion of home is rooted in primal instincts," writes author Ilse Crawford.

Nothing is as simultaneously primal and sophisticated as animal prints and skins. "There's nothing chicer," says decorator Mario Buatta. To hype the recent sale of furniture belonging to Britain's regal Roger family—"who lived the life of twentieth-century plutocrats," according to Sotheby's—the auction house swathed the catalogue in a zebra print. Not surprisingly, the lots included a zebra-patterned carpet, carved chairs in the forms of a goat and a bull's head, and a set of twelve cowhide-covered dining chairs.

"Great decorators like Elsie de Wolfe and Madeleine Castaing adored animal prints," says interior designer Mark Hampton. "They're strange and beautiful and add a hint of exoticism to any room."

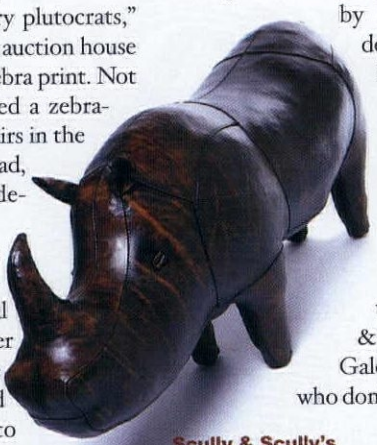


Lion, $235, and Leopard, $650, pillows from Scully & Scully

At Scully & Scully on Park Avenue, which has been selling home furnishings since 1934, it's easy to find exotic accent pieces: faux-ocelot-and-cashmere throws ($1,350), leather hippopotamus-shaped footstools ($895), silver swan vases ($9,765), and china patterns decorated with wild animals by Lynn Chase, who donates portions of her profits to wildlife conservation. "The appeal of jungle-animal motifs among the elite crowd may be due to the popularity of safari trips," suggests Scully & Scully's manager, Meg Galea. "For customers who don't like decorating with flowers, animals are a nice alternative."



Ralph Lauren Home's Aragon bath towels, $20 each



Scully & Scully's leather Rhinoceros footstool, $895

Customers of the Garnet Hill catalogue, which is devoted to cheerful, updated florals, responded enthusiastically to the giraffe flannel sheets it introduced last fall. "It was one of our three top-selling patterns," says Diane Brush, director of merchandising. "Isn't that wild?"

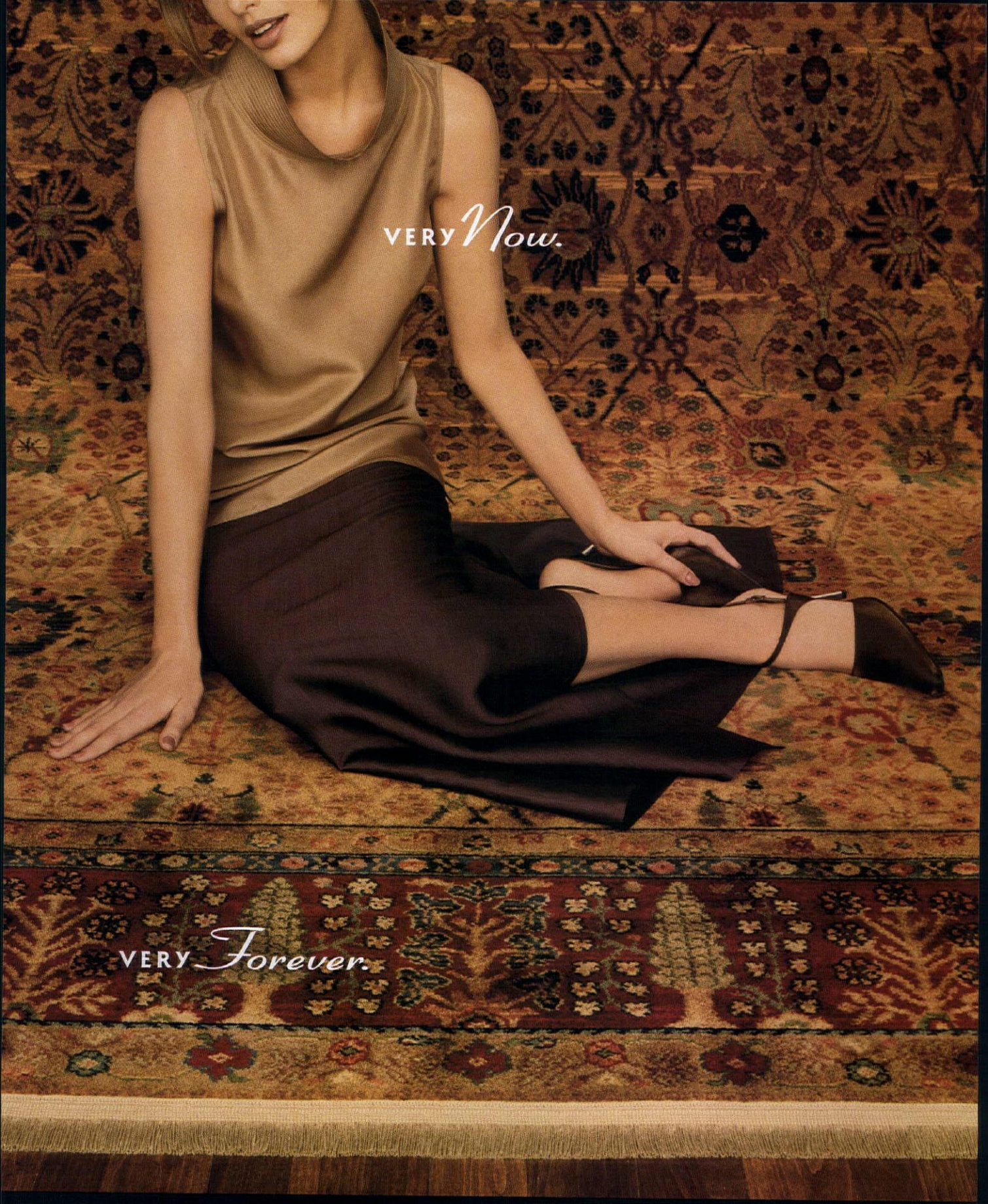
OBSESSIONS

winning style

Even as a little boy, Richard L. Ridge decorated with ribbons. "I've had horses and have been riding competitively since I was seven," says the New York interior designer, right, who's known for rooms that manage to be both flamboyant and traditional. The compact Trophy Room at Hackney Hill, the Connecticut retreat he shares with his business partner, Roderick R. Denault, is filled with trophies and ribbons Ridge has won with his Hackney show ponies and Hackney carriage ponies. "We've been winning so much that we had to add this room," says Ridge, who has horse memorabilia in other parts of his house as well. "It's the most thrilling room in my house. I spend my whole winter here, looking at my ribbons and watching videos of horse shows. It's also the most expensive room in my house, if you figure how much it costs to buy and show horses."



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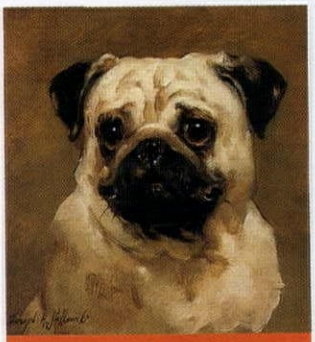
ANIMAL MAGNETISM



jumping for joy

An easy way to ride the equestrian decorating trend

Raymond Enkeboll Designs (310-532-1400), a California company that makes elaborate carved-wood architectural elements like finials, columns, and corbels, has introduced an equestrian line. The collection—available in red oak or hard maple—includes horse-bit molding, stirrup and spur medallions, and a 24-inch onlay, above, of two riders clearing jumps.



pawtraits

The William Secord Gallery (212-249-0075) is a rare breed. "Ninety-nine percent of the paintings I sell are of dogs," says Secord, whose specialty is 18th- and 19th-century paintings that fetch $2,000 to $80,000. He also arranges commissions for artists like Joseph Sulkowksi (who did the painterly portrait above). Horse paintings, says Secord, are a more expensive genre, but cats don't come close. "Very few people will spend a big amount for a cat painting."



BELIEVE IT OR NOT

deerly beloved

Almost everything in Kim Isaacsohn's frilly, feminine Manhattan bedroom is covered with flowers—the lampshades, the easy chair, the bed linens, the découpaged dresser, the paintings. So it's a bit disconcerting to find a stuffed and mounted deer head—albeit one with pink ribbons around its neck—hanging over her bed with its white-picket-fence headboard.

"I wanted to butch the room up so a man would be comfortable here," says Isaacsohn, who runs the Clever Carriage Company, which sells high-style straw baskets on wheels. "I thought it might help me find a husband."

Isaacsohn's decorating reflects her belief that "every person has a masculine and feminine side." So in her floriferous living and dining rooms, she's used horse-skin and cowskin rugs. "I think the mix of hunting and frou-frou gives rooms a whimsical quality."

JUNGLE FEVER

Animals and aristocrats are Hermès's raison d'être. After all, the luxe leather-goods company began as a maker of saddles and harnesses in Paris in 1837. Its new dessert plates ($98) and cups and saucers ($160), featuring gnu, lions, and antelope, were clearly designed for the social-safari crowd. The pattern, Africa, comes in two versions: one includes a lion and the other a lioness, so Hermès touts them as ideal for his-and-her breakfasts.



STILLS: NORMAN; INTERIOR: FRANCINE FLEISCHER; DOG PORTRAIT: COURTESY OF WILLIAM SECORD GALLERY, LTD.

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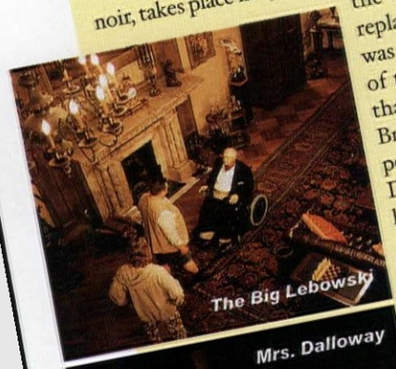
Domestic Bliss*

ON SET

decors for reel life

Two spring films take on life in the nineties, and while they have little else in common, they do share a fin-de-siècle obsession with domestic comforts.

The Big Lebowski, the Coen brothers' arch send-up of a film noir, takes place in 1991 Los Angeles. The plot revolves around the search for a new rug to replace a beloved old one that was integral to the peeling decor of the Venice Beach bungalow that belongs to the Dude (Jeff Bridges). When his beloved carpet is violated by thugs, the Dude's search for a new one takes him to a Beverly Hills mansion. After all, as the Dude's bowling buddy (John Goodman) points out, "That rug really tied the room together, did it not?"





Flowers tie the rooms together in *Mrs. Dalloway*, an adaptation of Virginia Woolf's novel (set partly in the 1890s), starring Vanessa Redgrave. Since much of the film consists of flashbacks to the gardens of Mrs. Dalloway's Victorian youth, the production designer, David Richens, researched period gardens. "The Victorians liked strong, concentrated colors and intense plantings," says Richens, who raised eyebrows on the set when he planted beds with dense blocks of blue-and-yellow pansies. "I thought, 'Good God, that's bold,'" says coproducer Stephen Bayly.

—INGRID ABRAMOVITCH

watch out!

The TIMEXPO Museum is looking for a few (more) good Timex watches. Carl Rosa, the curator overseeing the Waterbury, Connecticut, gallery, which will open next year, has already found thousands of smart-looking vintage wristwatches like the Fun-Timer, right, a black-and-white checkerboard design from 1968. So if you find a ticking treasure in your attic, call Rosa, who can be reached at 203-573-5714.





shall we glance?

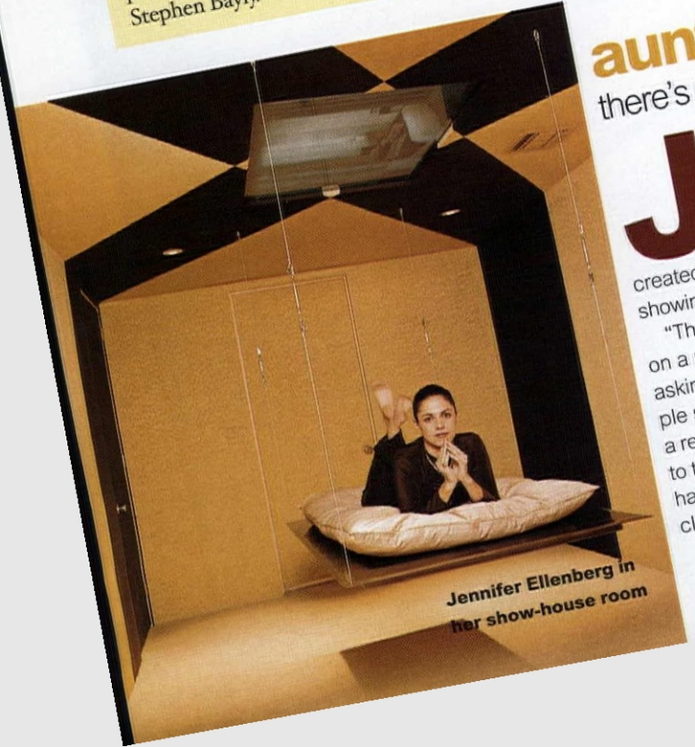
The Garden Conservancy, a group that helps preserve great American gardens, believes voyeurism is a virtue. Its 1998 *Open Days Directory* ($13.50; call 888-842-2442) lists some 430 private gardens in 29 states that will be open to the public on selected days now into autumn.

auntie mame goes zen

there's magic in the air in a showhouse room

Jennifer Ellenberg likes to quote Auntie Mame. "'Life's a banquet, and most poor fools are starving to death,'" she says. The New York interior designer was inspired for her room at the French Designer Showhouse (held last fall in Manhattan) by the 1958 movie about the eccentric New York socialite. Working with her mother, architect Jane Victor, Ellenberg created an over-the-top attic oasis featuring a floating bed and two video screens showing original art produced in conjunction with VH1 on the ceiling.

"That's the fun of a show house," she says. "You can do things you'd never do on a real job." So imagine Ellenberg's surprise when visitors to the house started asking where they could buy the steel bed suspended from the ceiling. "Some people saw it as a meditation bed or massage table," she says. "We're doing one as a real bed and another for a porch." Though everything from the shades and lights to the bed and stereo is controlled from a single touch pad, Ellenberg's high-tech haven is surprisingly cozy. "Contemporary doesn't have to be a cold and austere cliché," she says. "I wanted to show how it can be warm and inviting."



Jennifer Ellenberg in her show-house room

PORTRAIT: FRANCINE FLEISCHER. WATCH: SPENCER JONES; ILLUSTRATION: ALEXANDRA WEEMS

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Domestic Bliss*

name game

Garden catalogues are poetic minefields. Take our quiz at your own risk.

1. "Sweet Sunshine" is
(A) Corn from Seeds of Change
(B) A jonquil from the Daffodil Mart
(C) A black-eyed Susan from Vermont Wildflower Farm
(D) A carrot from W. Atlee Burpee Co.

2. "Nebraska Wedding" is
(A) A rose from Antique Rose Emporium
(B) A tomato from Seed Savers Exchange
(C) Clematis from Spring Hill Nurseries
(D) Zucchini from Heirloom Seeds

3. "Splish Splash" is
(A) A water lily from Van Ness Water Gardens
(B) A geranium from Thompson & Morgan
(C) A zinnia from Territorial Seed Co.
(D) Ginger from Glasshouse Works

4. "Caesar's Head" is
(A) An orchid from Carter and Holmes Orchids
(B) Lettuce from High Altitude Gardens
(C) A peony from André Viette Farm & Nursery
(D) A tulip from the Michigan Bulb Co.

5. "Tiger Baby" is
(A) A daylily from McClure & Zimmerman
(B) A marigold from Park Seed Co.
(C) A watermelon from Shepherd's Garden Seeds
(D) Fritillaria from Van Engelen

6. "Solar Flare" is
(A) Hostas from Wayside Gardens
(B) Lemon trees from Logee's Greenhouses
(C) Astilbes from Klehm Nursery
(D) Sunflowers from Territorial Seed Co.

7. "Hello Darkness" is
(A) A poppy from White Flower Farm
(B) An iris from Wayside Gardens
(C) An eggplant from the Cook's Garden
(D) A viola from Bluestone Perennials

Answers: 1. (D) 2. (B) 3. (B) 4. (A) 5. (C) 6. (A) 7. (B)



ABSOLUTELY FABULOUS

Inspired decorating can be found in the most unlikely places—for example, the buyers' lounge at Liz Claiborne's Lizsport showroom in New York's gritty Garment District. Asked to design a "room" in the middle of the sales floor, French interior designer Jean-Paul Beaujard used fabrics from the Lizsport summer 1998 collection to create a cabana where visitors can make phone calls, write orders, and eat lunch. Beaujard, who redecorates the showroom every three months to coordinate it with the collection being sold, covered club chairs in khaki and reupholstered basic Pottery Barn sofas in white linen with lime-green linen cushions. He drilled a hole in a Crate & Barrel dining table, above, to accommodate a lamp. "You can put the table anywhere and always have good light," he says. Now that's a bright idea.

swept away

Cleaning house is more than a domestic science—it's also an art. At Kentucky's Berea College, Appalachian crafts are both honored and kept alive. Many pieces made by students are for sale (800-347-3892), but our hearts and hearths go to the brooms. Carved, braided, and dyed (often in brilliant reds and blues) by hand, they're so beautiful, you may not want to use them. But at these prices ($10 to $30), you can buy duplicates just for show.



STREET SEEN



ferragamo steps out

Unlike other Italian leather-goods companies such as Gucci, Fendi, and Prada, Salvatore Ferragamo is not known for its cutting-edge chic. "People think of us as a company that just makes elegant shoes," says John Krenek, director of visual merchandising.

But not anymore. By using modernist and contemporary chairs, lamps, and tables in the holiday windows, above and below, at six of Ferragamo's U.S. stores, Krenek gave the company's shoes—*and* bags, scarves, ties, and ready-to-wear for men and women—a fresh context. "It's very of-the-moment," says Krenek, who was inspired by Ferragamo ads that were shot at a stone-and-glass house in the Hollywood Hills. "The furniture helped us create an environment to explain to consumers who we are."



FERRAGAMO STORE: FRANCINE FLEISCHER; LIZ CLAIBORNE: LAURIE LAMBRECHT; BROOM: SCOTT DRICKEY.


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PHOTOGRAPHY TIM CLINCH

Domestic Bliss

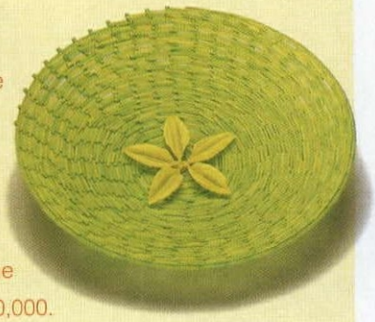


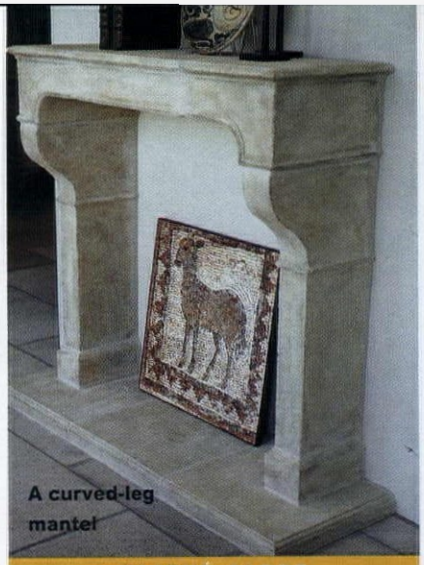
a place in the sun

Target, the discount chain that wants to attract shoppers who have full-price sensibilities, is expanding its Garden Place department. "We try to have items you can't find at other discounters," says Bill Bremner, Target's lawn-and-garden buyer, citing the $19.99 wood birdhouse organizer, above. "Garden Place is separate from where we sell fertilizer and charcoal. It's a store within a store."

craft consciousness

SOFA is not your run-of-the-mill crafts fair. The show of Sculpture, Objects and Functional Art (800-561-7632) comes to New York this month after successful stints in Miami and Chicago. Three-dimensional pieces—like Jay Musler's *Venus at Twilight*, right—will be exhibited by some fifty galleries, with prices ranging from $500 to $150,000.





A curved-leg mantel

CLICHÉ ALERT

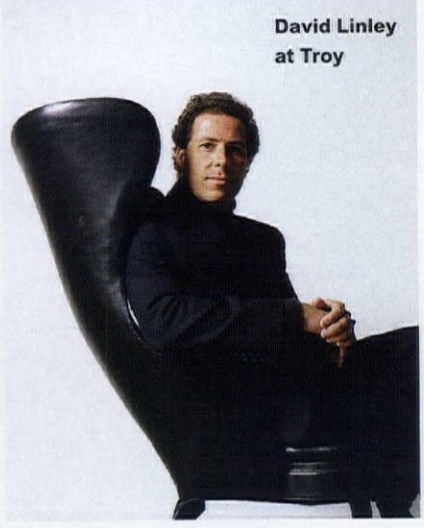
FEEL THE BURN

More Stonehenge than Sutton Place, enormous stone mantels are hot. Futurist Faith Popcorn's newly renovated New York town house is ablaze with four of the massive structures. Joyce Stansell, of the Holly Hunt showroom, which carries cast-stone mantels by Dennis & Leen and Formations, says they're ideal for renovations because they are "not defined by any period." Notes architect Patricia Seidman, who put one in playwright Wendy Wasserstein's Central Park West apartment: "They have a robust quality and lots of craftsman details without being self-consciously unrefined."

FIELD TRIP

the royal treatment

Lord Linley explores mid-century modernism



David Linley at Troy

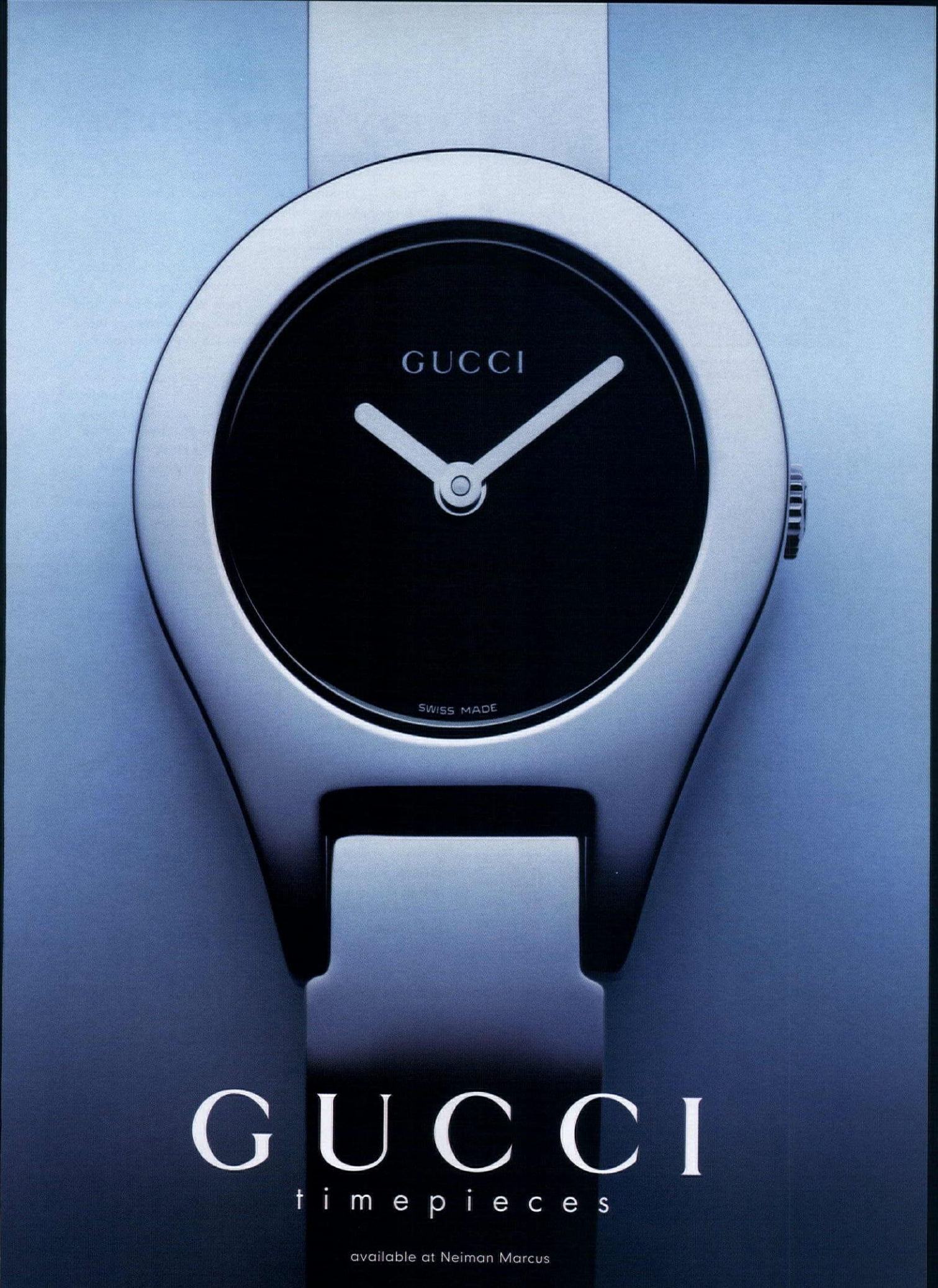
There are no Jacobsen chairs or Knoll tables at Buckingham Palace, which may explain David Linley's discomfiture as he entered Troy, the achingly hip home store for New Yorkers obsessed with mid-century-modern aesthetics. As a nephew of Queen Elizabeth (the son of her sister, Princess Margaret, and photographer Lord Snowdon), the viscount has spent much of his life surrounded by fine furniture—but not the sort that graces the conspicuously spare rooms that define contemporary urban chic.

"What's *that*?" he asked when he came face to face with a $1,950 Lucite CD tower. Apparently the talented and ambitious cabinetmaker, who has a boutique at New York's Bergdorf Goodman, is one of those gents who hide their CDs. You probably would, too, if your company produced inlaid-wood chests, screens, and humidors that are meant for keeping things out of view.

"What happens when this look becomes *un-hip*?" he wondered as he passed a $1,200, sixties-era, mustard-yellow molded plastic chair from Italy. Then he noticed a curvaceous, sculptural wing chair designed by Poul Henningsen in 1948. "That looks most comfortable," he said, inspecting the worn black leather and the $10,400 price tag.

A salesman informed Linley that the leather was being refurbished for a client. "I wouldn't do that if it were *my* chair," said the viscount. "Leather is better when it's old." He then told the clerk to let him know if the sale fell through, as he was considering buying it himself. "It's interesting that with all this modern furniture, they play classical music," observed Linley, who'd settled comfortably into the chair. What a surprise: Troy turned out to be just his cup of tea.

BIRDHOUSE ORGANIZER: NORMAN; BOWL: COURTESY OF MARX-SANDERS GALLERY, LTD., CHICAGO; PORTRAIT: ANDERS OVERGAARD


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Domestic Bliss



THE BUSINESS OF BLISS

the year of the flea

Flea markets have become a leading barometer of interior-design trends. Although the weekend bazaar at Sixth Avenue and Twenty-sixth Street in New York is not as soigné as Paris's famed Clignancourt, the fashionable Manhattanites who have turned the market into the city's hottest brunch scene are uncanny tastemakers. So attention must be paid to the crowds who bypass coveted 1970s bric-a-brac for the stalls selling Chinese antiques, above. "Business is great," says Eddie Chun, an importer of Chinese furniture and collectibles, who believes that the popularity of Buddhism among artists and other downtown types has contributed to the recent appeal of Chinese antiques. Much of what's selling at the flea market—chipped hand-painted signs, stackable lacquered lunch baskets, ironwood tables, stone Buddhas—has a rustic, farmhouse quality that's reminiscent of the American country furniture that everybody bought at flea markets in the 1980s. Chun cleverly capitalizes on flea-market chic. Though he runs a nearby antiques shop during the week, he decamps to the outdoor market on weekends. "You get a different crowd on the street," he says. "They like to bargain. They think they're getting a better deal than in the store."

HOUSE RULES

mary's on the move

NAME Mary Douglas Drysdale

RESIDENCES Beaux Arts–style brick-and-limestone historic property in Washington, D.C.; a small apartment in midtown Manhattan; and a 150-year-old farm in Lancaster County, PA

RÉSUMÉ Architectural and interior designer known for large-scale classical projects complemented by unfussy and approachable interiors. "My clients are smart, successful, and demand the best"

THE FIRST THING I DO UPON WAKING Usually out of bed by 5:30, I savor two large European-style cups of Irish breakfast tea, read the paper, and then I'm off

I CAN'T SLEEP WITHOUT Checking on the next day's schedule, laying out clothes for the competing needs of construction sites and client presentations, and, of course, brushing my teeth

MY REFRIGERATOR IS ALWAYS STOCKED WITH S. Pellegrino water, milk-chocolate Slim Fast, English muffins, Raisin Bran, 2% milk, and eggs

I WATCH TELEVISION Late at night if I'm exhausted—wherever I am

MY LIVING ROOMS ARE VACUUMED BY Eva Tabusao in Washington; a cleaning service in New York; an Amish woman who broom-sweeps the house in Pennsylvania

THE MOST USED ROOM IN MY HOUSES IS My bedroom "zone." Always I design into my bedroom area a desk, a TV/VCR, music, and really comfy seating

CREDO A house provides shelter, a home provides emotional warmth



Mary Douglas Drysdale at her farm

TOP: FRANCINE FLEISCHER; MIDDLE: ZUBIN SCHROFF; BOTTOM: NORMAN



TIPTOE THROUGH THE *TULIPANI*

Imagine having Penelope Hobhouse, the eminent British writer and gardener, escort you on your next trip to Italy, discussing the parterre planting at Villa Cicogna Mozzoni at Lake Como and the "wings of yew" at Villa La Pietra in Florence. If you pack *The Garden Lover's Guide to Italy*, you'll have her expert view on more than a hundred Italian gardens. And if you're visiting Britain, France, or Germany, good news: The Princeton Architectural Press has just published *Garden Lover's Guides* (by other authors) to those countries, too.

For all Sources, see back of book.



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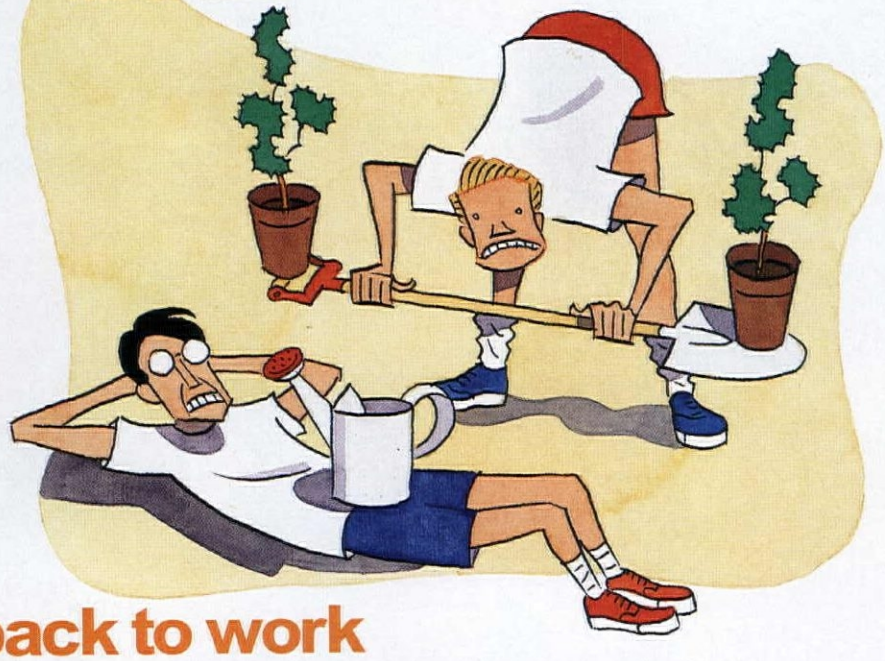
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THE 20-MINUTE GARDENER



back to work

How to avoid the aches and pains of gardening

Marty believes that gardening is all about healthful exercise, but Tom knows better. You aren't a master gardener, he insists, until you have at least one compressed disk in your lower back. In fact, traditional tools and techniques were perfected during the heyday of the professional gardener, and they were designed not to protect the laborer but to squeeze the most work out of him.

Evolution also deserves some of the blame. According to our orthopedic mentor, Dr. David Andrews, we would be much better suited for gardening had Nature made us ten feet wide. It's a matter of leverage. In our present, more or less skinny, state, most back muscles must attach to the spine. As a result, simply by straightening up, we compress the lower disks with a pressure of four thousand to six thousand pounds. Add the extra weight of that rock you are lifting, and you have a perfect recipe for trauma.

Aside from redesigning the skeleton, what can we do? This was the question Tom asked Dr. Andrews when he first hunched his way into his office a dozen years ago. Dr. Andrews chatted about the plants he was adding to his five-acre collection of uncommon conifers and rhododendrons, and about his apple orchard and nursery. Then he offered simple advice that's enabled Tom to dispense with drugs and his cane.

Dr. Andrews's mandate: Train for spring. You should not leap out of the easy chair (where you have spent the winter reading catalogues) right into the busiest season of the gardening year. Tom now meets with the trainer at the local gym at least two months before the last frost to set up a modest program on the weight machines. Any exercise that strengthens the abdominal muscles is especially valuable: a strong stomach can take much of the strain off your back muscles.

> Use a cart or wheelbarrow to bring your tools out to the garden

Dr. Andrews also recommends investing in long-handled digging tools. A long-handled fork or spade provides better leverage when you are turning the soil in a bed and reduces the need to bend your back. But switch to a short-handled shovel when you are throwing earth, gravel, or mulch. By keeping the load closer to your body, the shorter handled tool reduces the strain.

Use a cart or wheelbarrow to bring your tools out to the garden. Then you'll have them at hand when you need to move something heavy, and you won't be tempted to save a trip to the toolshed by abusing your back. When you must lift, do so by bending your knees and then rising with your back held straight, putting the strain on your legs. All in all, he urges us to take a more enlightened attitude toward the workforce, because these days, as he points out, your only laborer is probably you.

—MARTY ASHER AND TOM CHRISTOPHER

THE GAME PLAN



1) Those with bad backs may—if their doctors agree—want to take an over-the-counter anti-inflammatory such as aspirin an hour before starting work.



2) When digging a new bed, hire someone to rototill the area. A really hefty rototiller can save you all the hard work of breaking ground—but only if you let someone else wrangle the machine.

3) Build up rather than dig down. Double-digging—turning the soil to a depth of two spade blades (20 inches)—was the traditional way to prepare a bed. You achieve much the same result by digging half as deep but mixing in lots of compost, well-rotted manure, or sphagnum peat.

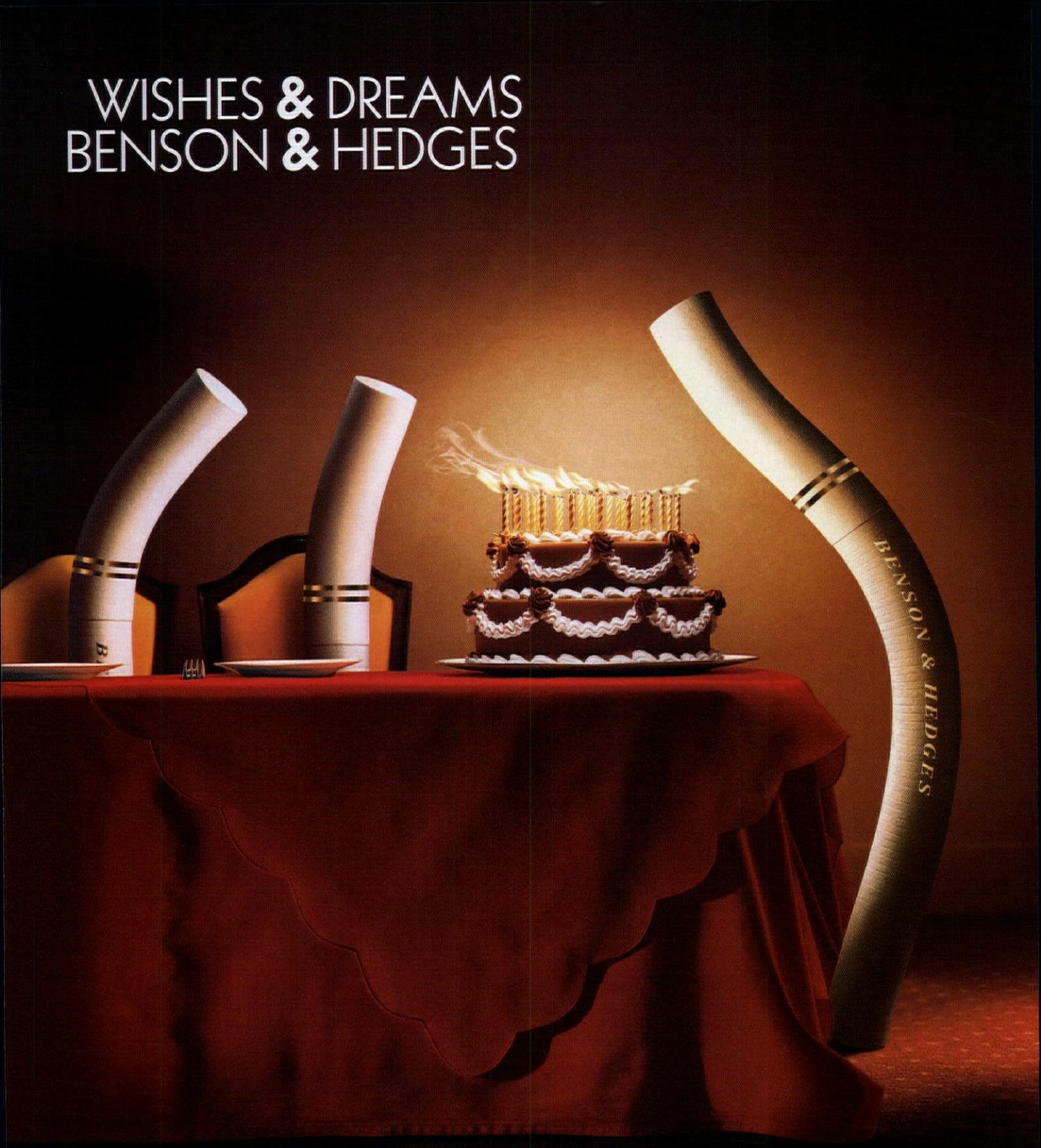


4) If you've got a bad back, kneel while digging. This posture forces you to use the strength of your arms rather than your back.

ILLUSTRATIONS: STEVEN GUARNACCIA


Actual photo of woman in nirvana.
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A MOMENT OF PLEASURE
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Hunting & Gathering



HOT PINK From left: Marguerites pillow sham, $70, Porthault. Travis Stripe Knit standard pillowcase, $58 a pair, Ralph Lauren Home Collection. Euro sham, about $84, Alexandra matelassé collection, Peacock Alley.

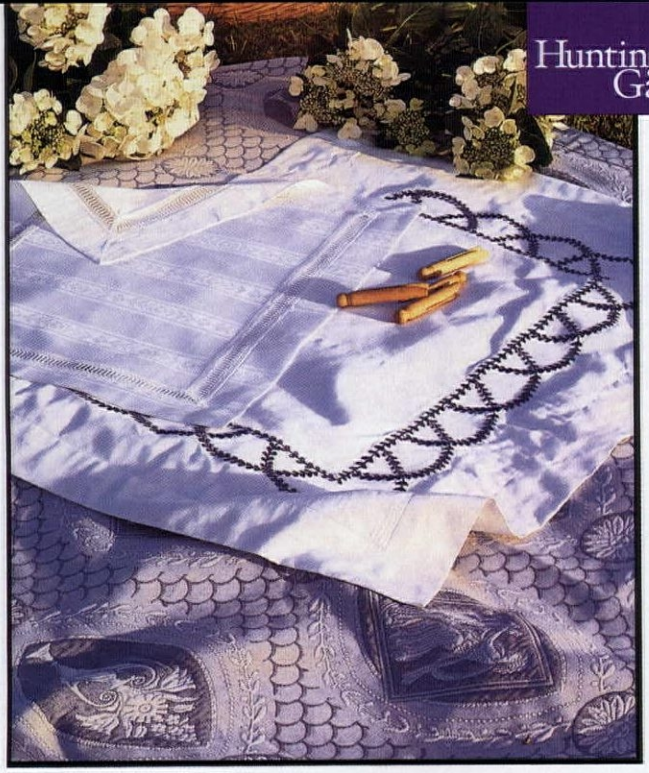
3 sheets to the wind

It's time for that **rite of spring**, cleaning—and what better place to start than your **linen closet**? Your only problem may be deciding **what you want**: textured **whites** or floral patterns (maybe **poppies**, which are springing up everywhere this season), and definitely some sheets with the feel and comfort of **polo shirts**. Also this month, we roll out a magnificent triple-decker **serving table**.

PHOTOGRAPHS BY JEREMY SAMUELSON PRODUCED BY BROOKE STODDARD

STYLED BY ANNIE KELLEY

SOURCES, SEE BACK OF BOOK.









SPRING AT LAST, and for once, changing the sheets is not a chore—especially with so many new styles to choose from. White, a perennial favorite, is showing up in everything from embroidered linen to textured fabrics such as matelassé. We're also seeing blooming

FIELD OF DREAMS **Top left, from top: Olympia boudoir sham, $200, Minerva sham, $280, and queen bedcover, $815, all Frette Fine Linens. Top right, from left: Kimberly Green flat sheet, $176, Bonjour of Switzerland; Freshford twin duvet, $109, Laura Ashley; and Charisma Tranquility pillowcases, $60 a pair, Fieldcrest. Bottom left, from foreground: Sham, $72 a pair; boudoir pillowcase, $52 a pair; twin duvet, $120, with pansies, crocuses, and hyacinths, all Villandry, through Palais Royal. Fedra standard case, $88, in lavender, Anichini La Collezione. Solid Violet pillowcases, $18 a pair, Wamsutta. Bottom right, top: San Lorenzo standard sham, $180, in Panna Blue, Pratesi. Heavenly Patinas-Stars case, $62, Sherri Donghia for International Down & Linen.**



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Baccarat

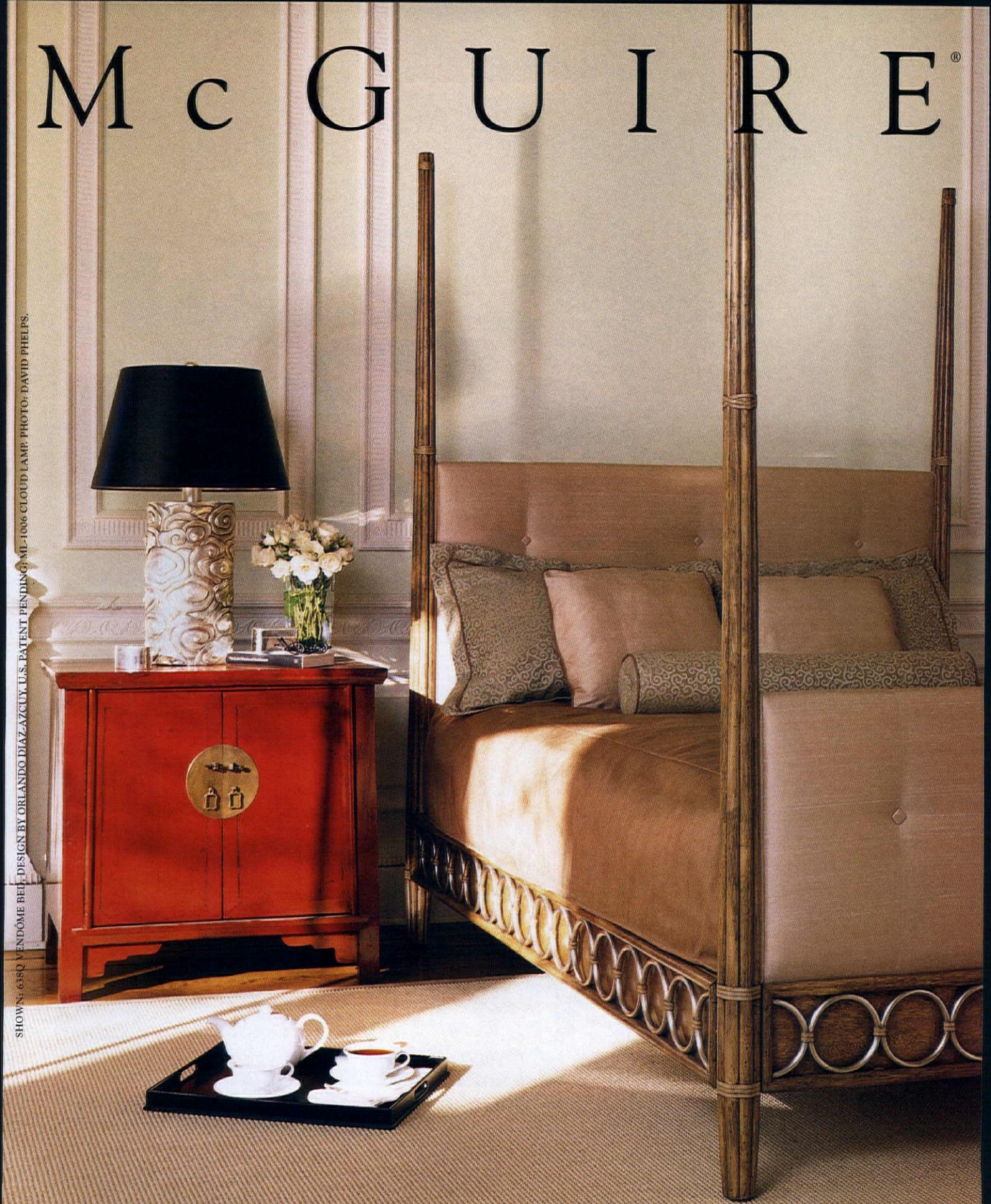
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GROWING GREEN Plaid flannel pillowcase, $24 a pair, and double sheet, $38, in basket-green check, on line, and dot quilt in basket, $195, all Garnet Hill. Also in basket, flowered Jasmine sham, $40, P.J. Flower Inc./Designers Guild, NYC. Striped Euro sham, $50, Bay Linens, Bed, Bath & Beyond.

color: violets, chartreuses, and Lily Pulitzer pinks. If these hues take their inspiration from spring gardens, so do the new floral patterns. Poppies are everywhere this season, while sheets by Palais Royal have images of pansies that are reminiscent of sun prints. Classicists will love Frette's new Royal linens, with names like Minerva and Olympia as well as ancient-Greek-cum-Baroque motifs. Meanwhile, remember that guy Travis from your Ivy League days? Ralph Lauren has taken his knit jersey and turned it into a sheet called Travis, complete with borders made of the same fabric as polo-shirt collars. We give it an A+.

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à la cart

TEA FOR TWO? We'll take tea for one, served, if you please, on this butler's table from Henredon. We would set it by our favorite window and catch up on our correspondence while sipping Earl Grey from Bernardaud china. Now that's what they call meals on wheels.

AFTERNOON DELIGHT **Butler's table, $1,810, Carlyle Collection, Henredon Furniture. Sparte porcelain, $45 to $195 for a five-piece setting, Bernardaud. Silver tea service, $29,000 for a seven-piece set, and Old English Thread silverware, $385, Asprey. Vintage toast rack, $295, and eggcup server, $495, Bergdorf Goodman. Wire basket, $55, Villeroy and Boch. Meisterstück pen, $165 to $185, Montblanc. Magnifying glass, $85, and tray, $180, Christofle. Ed Wormly chair, $1,850, Aero, NYC.**

PHOTOGRAPH BY JAY ZUKERKORN; PRODUCED BY MARGOT NIGHTINGALE; STYLED BY PAUL FORTUNE; SOURCES, SEE BACK OF BOOK.

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what's news

We shaped up and came to love geometry. It's plain to see why we fell for squares, rectangles, parabolas













1. SEE HERE From Italy, Signature mirror, $3,325, designed by Dale Metternich, of hand-carved wood, oxidized silver, and gold-leaf finish. From La Barge, Inc. 800-692-2112.

2. ROLL OVER Mobile buffet, $1,755, from the Solutions Casual collection, oak in Driftwood and Aged Pewter faux-metal finish, with wicker storage baskets and swivel castors. From Drexel Heritage. 800-916-1986.

3. WINE LIST Yin table in wenge and sanded ash, about $1,700 to $3,300, from Nord Sud through Repertoire, Boston, MA. 617-426-3865.

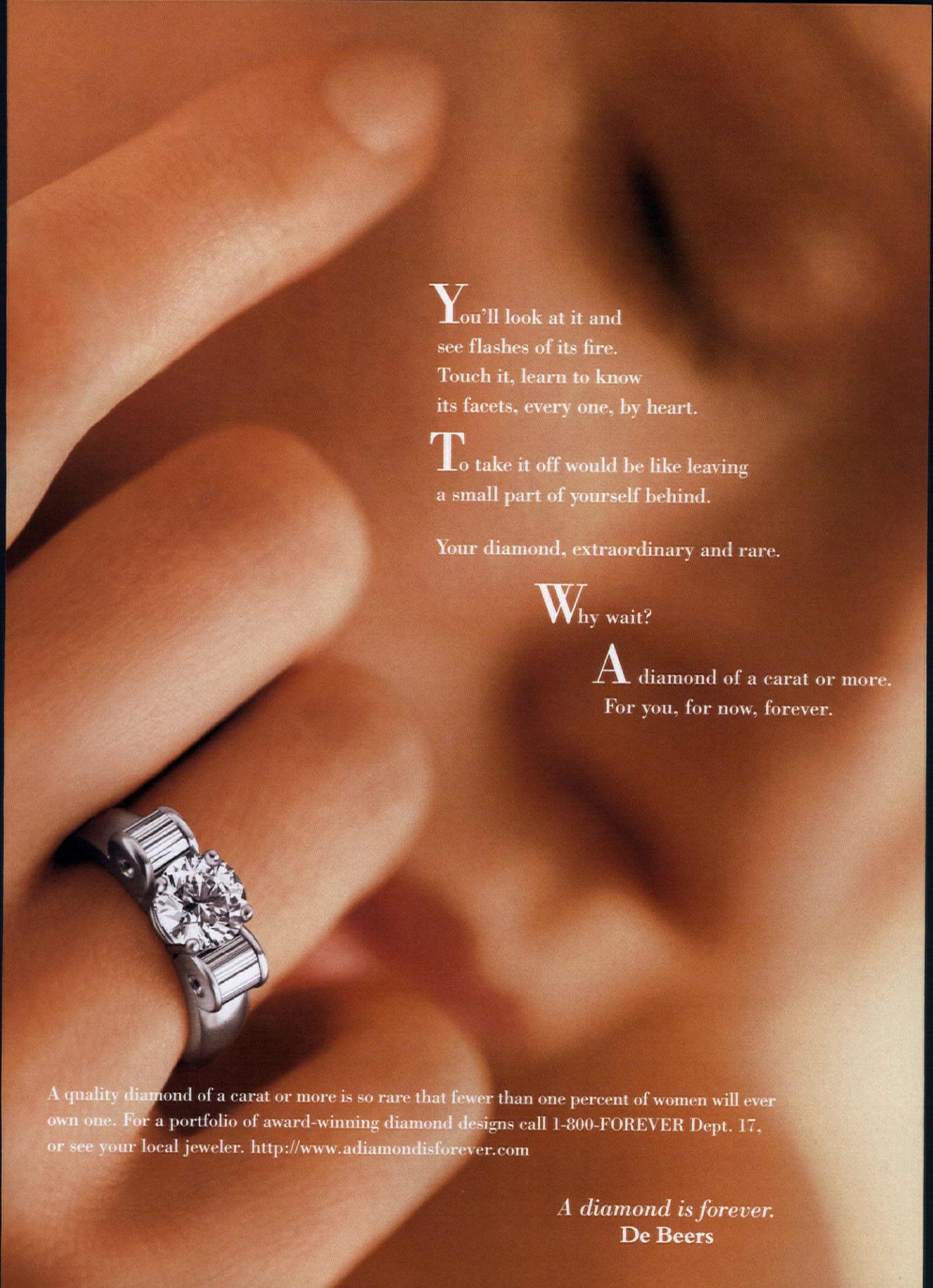
4. BANK ON IT From Paris, Asseyez-Vous lacquered-steel table/banquette by Ecart Studio, with cushion and removable red slipcover in Shimmering Velvet through Pucci International, NYC.

5. PURPLE PASSION Perspective Parma hand-tufted wool rug, about $1,446, by Caroline Godefroy, France. 33-1-46-57-87-88.

6. SAY AH Ceramic Lys vase, $65 to $95, by Sophie Suchodolski, Ligne Roset. 800-BY-ROSET.

7. SEEING DOUBLE Weathered, hammered wrought-iron and parchment X table lamp, about $560 to $2,000, by Edition Limitée through Interieurs, NYC, 212-343-2201.

1, 2, 3: RICHARD HAGGERTY; PRODUCED BY BROOKE STODDARD; SOURCES, SEE BACK OF BOOK.


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see flashes of its fire.
Touch it, learn to know
its facets, every one, by heart.
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Object Lesson

playhouses



TEMPLE OF DELIGHT
Stephen Pannell finished the Greek Revival playhouse, $5,900, with tiny cedar shingles, working Plexiglas windows, and pint-sized columns.

Follies and garden pavilions may **amuse adults**, but children deserve **retreats of their own**. Housing starts are up in the **backyard**, where playhouses are breaking new ground. Whether you purchase an Italianate **villa**, construct a cardboard clubhouse, or even plant a **sunflower palace**, a miniature house can be a developmental **building block** for your child's **future**. No kidding!

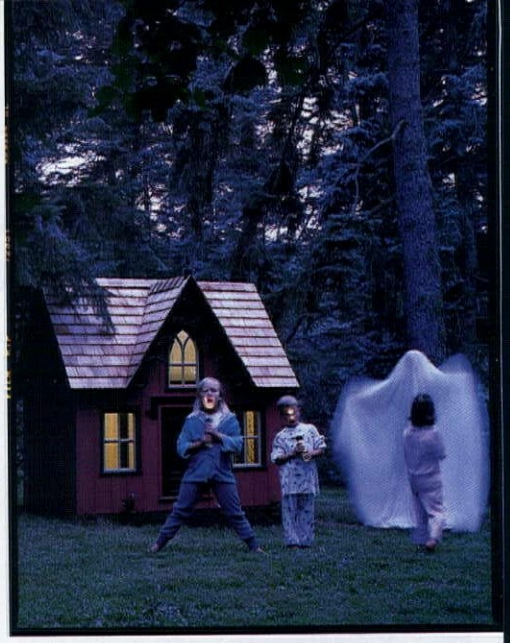
WRITTEN BY LYGEIA GRACE PRODUCED BY NEWELL TURNER
PHOTOGRAPHED BY FRANÇOIS DISCHINGER STYLED BY SONYA McCOY

Object Lesson

ROYAL PAVILION

In eighteenth-century France, much of the life of the court took place not in palatial salons but in very small rooms. Visits to the Ménagerie, the playhouse belonging to the eleven-year-old wife of Louis XIV's grandson, were a favorite diversion. At the princess's little palace, "Courtiers swooned over the taste [of her dishes] and duchesses plotted to spend afternoons with the child baking cakes," write the authors of *Pleasure Pavilions and Follies in the Gardens of the Ancien Régime*. Evenings there were devoted to dinner, dancing, and games.

Today playhouses are not just royal playthings, although some of them—like Stephen Pannell's—look like little castles. A former math teacher, Pannell was inspired to try his hand at building tiny houses about three years ago, after visiting the historic Clayton house in Pittsburgh, where an 1890s playhouse serves as the gift shop. His first attempt, a Gothic villa adorned with pitched gables and faux-iron cresting, was a gift to his three nieces. Encouraged, he built a second, for the Philadelphia Flower Show. The house won an architecture award, and Little Mansions was born.



"I TRY TO MAKE IT SO THAT IF YOU SAW A PHOTO OF ONE WITHOUT A PERSON IN FRONT, IT WOULD LOOK LIKE A *regular house*"

STEPHEN PANNELL
LITTLE MANSIONS, LTD.



MASTER BUILDER

Now Pannell builds lifelike playhouses full-time. In addition to the Gothic villa, he makes a Greek Revival house, a Gothic cottage, and an Italianate villa. "I try to make it so that if you saw a photo of one without a person in front, it would look like a regular house," he explains. He custom-builds windows, cuts cedar shingles down to match the houses' proportions, and paints decorative elements, like the quoins on the Italianate villa, to resemble stone.

Pannell is also a one-man architectural league. "Lots of houses like these are being torn down," he says of his decision to base all his models on nineteenth-century American designs. "I do these to heighten an awareness of architectural preservation and the disappearance of

ALL THE TRIMMINGS **The gingerbread bargeboard, pointed-arch windows, and compact size help make the Gothic cottage, above and left, $3,600, Pannell's best-seller. It comes in five 19th-century color schemes (though you can order any hue). As in all of his houses, the interior has a sky-blue ceiling, a painted patchwork floor, and walls adorned with delicate murals of flowers, vines, and butterflies.**

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Object Lesson



"PEOPLE ARE WILLING TO TAKE *more chances* ON DESIGN IF IT'S JUST A PLAYHOUSE. WITH THEIR OWN HOUSES, THEY TEND TO BE MORE CONSERVATIVE"

TONY NISSEN
ONCE UPON A TIME BUILDERS

TO THE MANOR BORN **Although the front door of the Italianate villa, $7,900, has a lock and key, it is little used. "The first things kids do," says Pannell, "is open the windows and climb in and out." Measuring 8 by 10 by 11 feet and fitted with an adult-sized back door, the house can be used as a toolshed or potting shed once its tenants have grown.**

SMALLER VOICES, SMALLER ROOMS

Take care that you place your playhouse in a warm, sunny spot and within sight of the main house, advises landscape architect Topher Delaney.

LITTLE MANSIONS, LTD. Stephen Pannell's houses, made in Kennett Square, PA, start at $3,600. The Gothic cottage can be shipped anywhere in the U.S. Truck delivery of his other houses varies by region. 610-444-5754.

SUNFLOWER PLAYHOUSE Molly Dannenmaier, in *A Child's Garden: Enchanting Outdoor Spaces for Children and Parents,* suggests planting two rows of sunflower seeds about five feet apart. As they grow, train morning-glory vines up around their stems. To make a roof, wind twine back and forth between the sunflowers' heads. The morning-glory vines will grow across them.

KATELYN'S KASTLES Randy Jones's custom-built playhouses start at $2,000. He delivers anywhere in the U.S. from Arlington, Virginia. 703-524-3025.

ONCE UPON A TIME BUILDERS Houses start at $6,000. Tony Nissen, based in Lake Arrowhead, CA, specializes in fully electrified and plumbed houses built to order. Shipping and installation vary by region. 909-336-1360.

THE CARPENTER'S SHOP Joe Cooper makes fifteen kinds of playhouses that start at $1,695. He ships them anywhere in the U.S. from San Antonio, TX. He also sells building plans. 210-736-2383.

PLAYHOUSES, ETC. For $29.95, you can buy a cardboard playhouse (and a pack of crayons) shipped from Georgetown, TX. 512-930-3793.

these styles." An American Colonial and a Queen Anne with gingerbread trim are on the drawing board, but don't wait for a miniature Falling Water. "I won't go past the nineteenth century," he declares. "There are more than enough twentieth-century houses around."

"CHILDREN LOVE PLACES THAT ARE SCALED TO FIT THEM. IT MAKES THEM FEEL LIKE THEY HAVE *their own secret* TERRITORY"

MOLLY DANNENMAIER

AUTHOR, *A CHILD'S GARDEN: ENCHANTING OUTDOOR SPACES FOR CHILDREN AND PARENTS*

NEW ADDITIONS

The last thing Randy Jones wants is to duplicate an existing building. The owner of Katelyn's Kastles revels in the unexpected, creating phantasmagorical, one-of-a-kind playhouses out of salvaged lumber and junk. His signature flourishes include spy towers, trapdoors, and windows framed with toilet seats. "Kids like the carnival atmosphere, the fantasy," Jones explains. "Nothing is straight, and the more nooks and crannies the better." His playhouses start at $2,000.

At the other end of the spectrum are the dreamscapes designed by Tony Nissen of Once Upon a Time Builders. His playhouses sport electricity, running water, and nonworking fireplaces (many have plaster casts of his young clients' faces embedded in them). Past projects include a thatched English cottage, a Hansel and Gretel candy castle, and a clubhouse in the shape of a teapot. "People are willing to take more chances on design if it's just a playhouse," Nissen explains. "With their own houses, they tend to be more conservative." This whimsy comes at a price, however: $6,000 to considerably more than $50,000. There's another cost, Nissen reports. "I've seen parents scared about kids playing like children in these expensive houses."

IT'S A SMALL WORLD AFTER ALL

They are cute, but pint-sized toys have practical uses too. Playing with miniature tea sets, tools, and kitchen utensils not only helps children cultivate social skills, it also encourages manual dexterity, suggests psychologist Doris Wallace.









TINY TOYS Left: Lizabee Kitchen stove, $440, Natalie and Friends, NYC; Fiesta Mini Pitcher, $12, Fishs Eddy, NYC; whisk, $8 for set, Kidding Around, NYC; Cozy Kitchen pots and pans, $10.99 for set, broom and dustpan, $3.29, at Toys "R" Us; chopping board, $10, and knife, from a set, $12, E.A.T. Gifts, NYC. Right: Teapot and creamer, $30 for set, Kidding Around; tray, cup, and saucer, $45 for set, and flatware, $12, from E.A.T. Gifts; Jennifer pitcher and glasses, $26, from Fishs Eddy. Below right: Apron with tools, $25, E.A.T. Gifts; below left, Dix Sur Dix wallpaper and fabric, Clarence House. Sources, see back of book.

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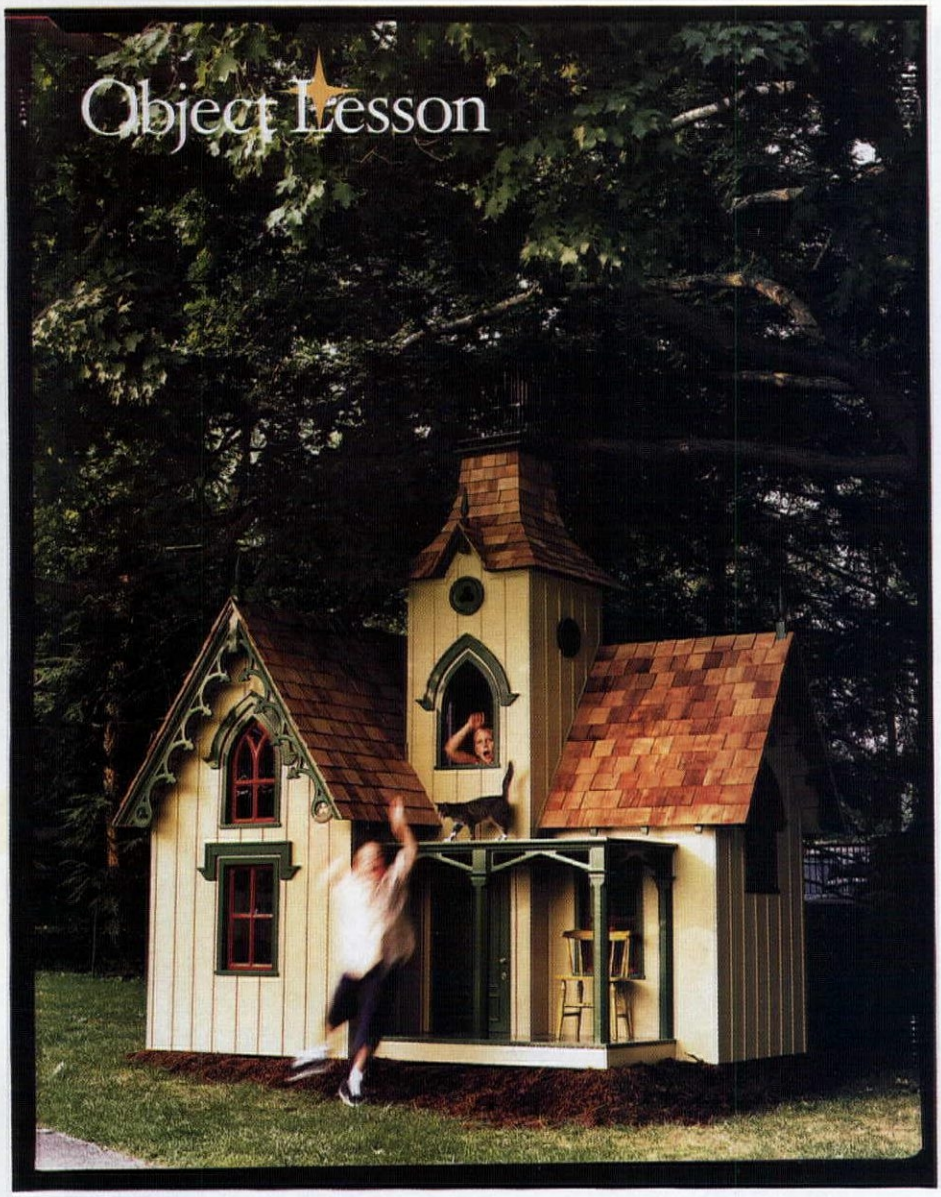
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Object Lesson



INTO THE WOODS **The Gothic villa, $7,900, Pannell's first playhouse, is also his favorite. The tower's faux-ironwork cresting and trefoil windows were inspired by a house in Cape May, NJ.**

"WHEN I PULL UP IN MY TRUCK WITH ONE OF MY HOUSES ON THE BACK, KIDS *run out* OF THE HOUSE SCREAMING"

STEPHEN PANNELL
LITTLE MANSIONS, LTD.

THE PLAY'S THE THING

But *play*, of course, is what the houses are all about. For children, "a little house makes the world more their own," says Doris Wallace, a psychologist who specializes in human development. "In play, they can try on different roles and behaviors. It's a way of getting on top of the real world by being in charge of their play world and coping with the problems of daily life."

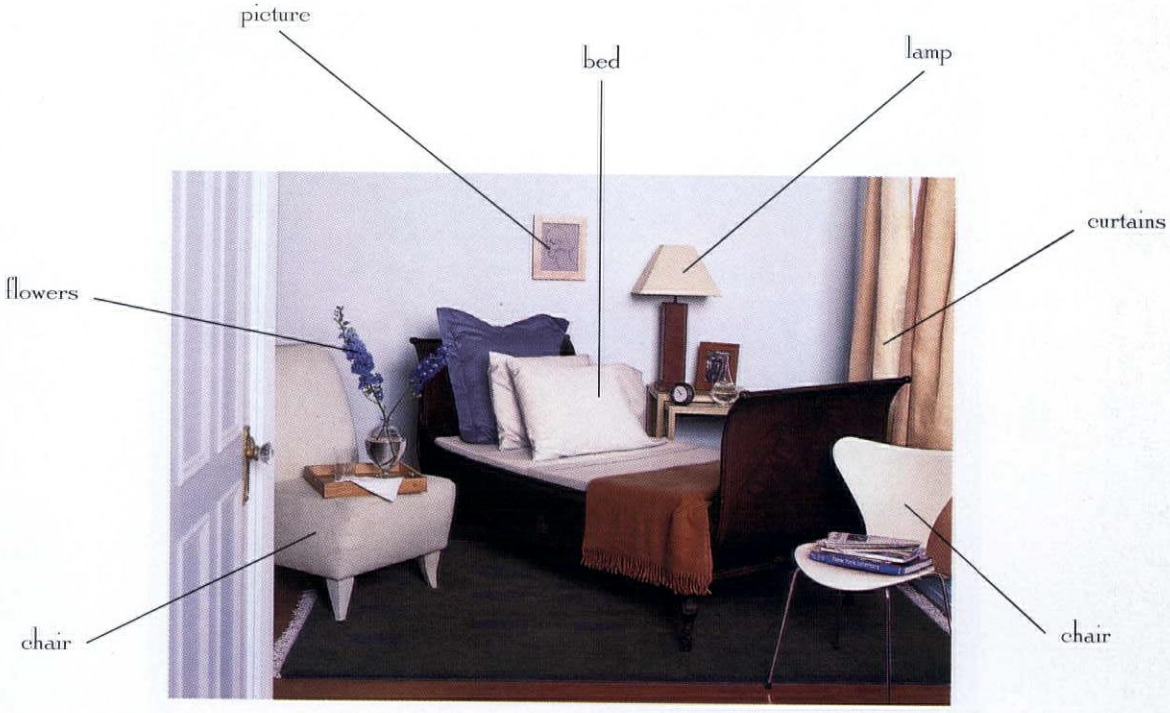
In the eighteenth century, the English celebrated garden follies as beautiful objects and as objects from which other prospects could be viewed. Playhouses offer a similar attraction to adults today. Emily Baker recently bought a Jones cottage for her daughter, Sarah. "We had a party the other night for grown-ups, and we took people on tours."

Pannell, too, knows how strong the pull can be. "A lot of people say that they are for their kids or grandkids. But they're for themselves—very large kids," he says. One woman installed a toilet and sink in her Italianate villa and uses it as a pool house. "Playhouses are part of the [tradition] of garden structures and follies," Pannell says. "I originally had the word *folly* in my brochure. But then I thought people would think it was one, to spend so much money." Call us fools, but we say they're perfect.

PLAY TIME & AGAIN

Grown-ups have long had playhouses of their own—they just call them by other names. Follies and other garden structures allow adults to live out their architectural fantasies on a small scale. Perhaps the most celebrated such architectural indulgences are in the French gardens of Trianon. Inspired by the English vogue for sham ruins, towers, and gazebos, Marie-Antoinette commissioned many small outbuildings for the royal retreat at Versailles. She frolicked in them all. In the Belvedere, below, the queen threw elaborate parties that included operas, ballets, and strolls through illuminated gardens. In the faux-marble halls of the Queen's Dairy, she drank milk from Sèvres porcelain; at the Hameau, there were evening dances in a ballroom disguised as a barn. Marie-Antoinette even entertained her husband, Louis XVI, in cottages decorated with furniture made from reeds and branches. You're never too old, too noble, or too rich to play house.





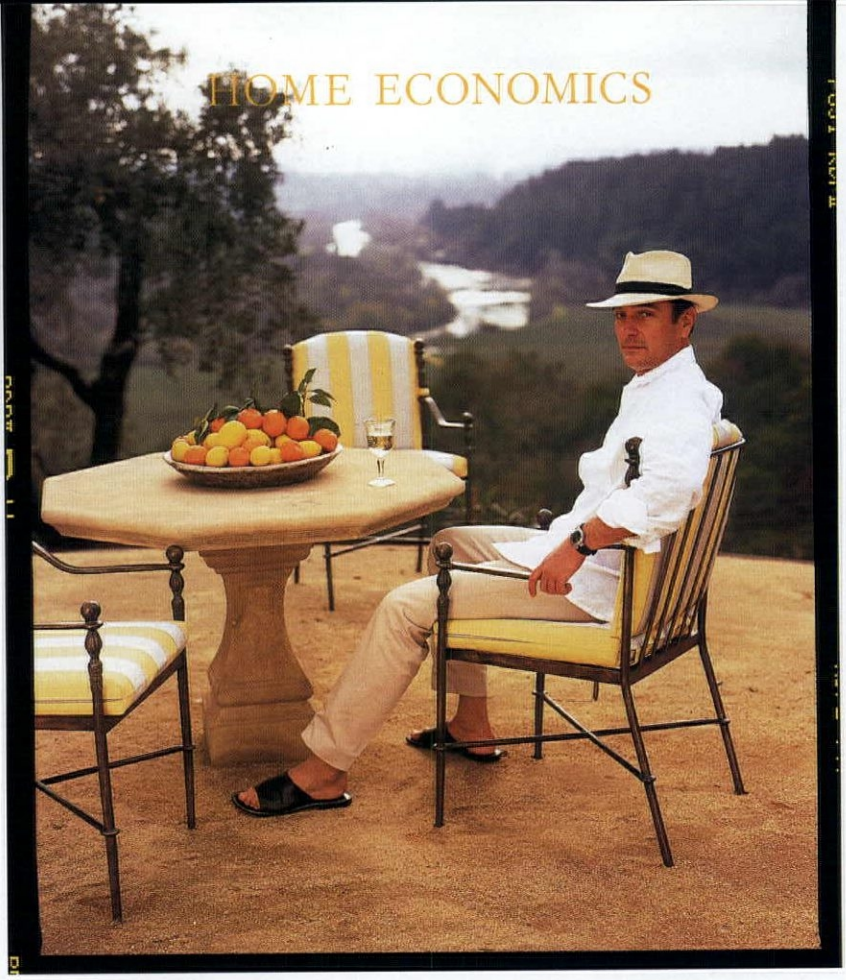


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Bay Watch

San Francisco is brimming with innovative furniture makers who have an eye for design and a nose for business

BY INGRID ABRAMOVITCH

IN HIS STUDIO in San Francisco's South of Market, a former (and now trendy) warehouse district bordering the seedier Tenderloin, Andy Hope is creating the furniture of a new generation. One of his most striking pieces, the Deluxe, is a home entertainment center consisting of a pale-wood cabinet with a rolling door that has nine round windows in etched cobalt glass. The door slides open for television viewing, or it can be closed while the TV is on for an effect Hope calls a "mood screen."

This former Apple Computer designer and engineer founded his award-winning furniture company, Co-Motion, four years ago. It's a measure of how fertile San Francisco's young design community is right now that Hope, at age thirty, is considered a founding father. "I get letters all the time from people who want to move here and be a part of the furniture-design scene," he says.

Perhaps inspired by the success of their gutsy high-tech peers in nearby Silicon Valley (and certainly fueled by their peers' millions), designers in the Bay Area are creating some of the most beautiful furniture in the country. They range from craftsmen who design and make each piece by hand to $20 million companies like the Mike Furniture empire.

AT EASE San Francisco designer Paul Weaver, cofounder of Michael Taylor Designs, relaxes in Napa Valley in one of his Montecito dining chairs.

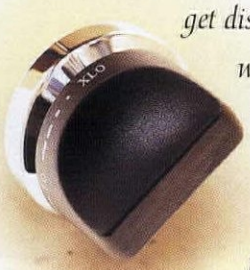
Hope was one of the early members of the San Francisco Furniture Forum, a group founded five years ago that now has 120 participants, mostly up-and-coming Bay Area furniture and lighting designers. This group has already introduced a number of exceptional designers to the rest of the country.

One is Ted Boerner, who creates wood furniture that he describes as modern rustic. The thirty pieces in his line look like a cross between farm antiques and Donald Judd–style minimalism and include tables, benches, and a side table called Bookends that consists of a wooden base with a black cast-concrete top. Boerner's fans include New York interior designers such as Michael Formica and David Howell—and Bette

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Midler owns one of his beds.

There are the modernists at Park Furniture, whose designers, Daven Joy and Travers Ebling, create sleek architectural pieces, including home office furniture, that mix industrial materials, like metal and neoprene, with fine woods, such as mahogany and maple. And there is the Eames-influenced Christopher C. Deam, of CCD, whose stackable shelves, in chartreuse and eggplant, for example, are portable. A self-described cultural anthropologist, he says he designs for a mobile society whose members need furniture that can move with them.

Diane Dorrans Saeks, author of the California Design Library series, says there is no one San Francisco furniture style. "You can write your own story here. People came out here less than a hundred years ago, so design is not weighted down by years of history."

Many young designers cite the influence of Michael Taylor, the late San Francisco interior designer who, in the early 1970s, devised the aesthetic that came to be known as the California look, with its pale palette and oversized furniture. Taylor died in 1986, but his spirit lives on in Michael Taylor Designs, the furniture company that cofounder Paul Weaver now runs. "There is certainly a style that is particular to San Francisco—intelligent and stylish without being uptight," Weaver says.

Weaver is a major furniture designer in his own right. His newest line, the Montecito collection, is made up of large and luxurious outdoor furniture designed to be used easily indoors, a blurring of outside/ inside that Weaver says is a hallmark of the California style.

Yet another San Francisco designer, Mike Moore, is in a league of his own. Moore, who started out as an interior designer, has created a furniture conglomerate based on designs that, he frankly admits, draw on classics, like Chanel's famous sofa and the leather club chair sold at Paris flea markets. Moore's versions are available wholesale to the trade through his Mike Portfolio line and via his moderately priced Mike Room Service collection, which is sold in two hundred stores across the country. He also has a Mike retail store, on San Francisco's Fillmore Street.

Meanwhile, aspiring designers crowd the monthly meetings of the San Francisco Furniture Forum, hoping to learn how they can follow in the footsteps of Mike Moore, Paul Weaver, and Andy Hope. "We pack the room," says designer Mark McBeth, the group's coordinator. "And every month it gets more crowded."





SAN FRANCISCO '98ERS Up-and-coming Bay Area designers include: top, clockwise from left, Park Furniture's Daven Joy and Travers Ebling with their Task table; Co-Motion's Andy Hope and the Deluxe TV center; CCD's Christopher C. Deam with Tier shelves; and Aaron Silverstein and Ted Boerner, of Ted Boerner Furniture Design, with a Bookends table. Above: Mike Moore with his new chairs en route to the upholsterer.

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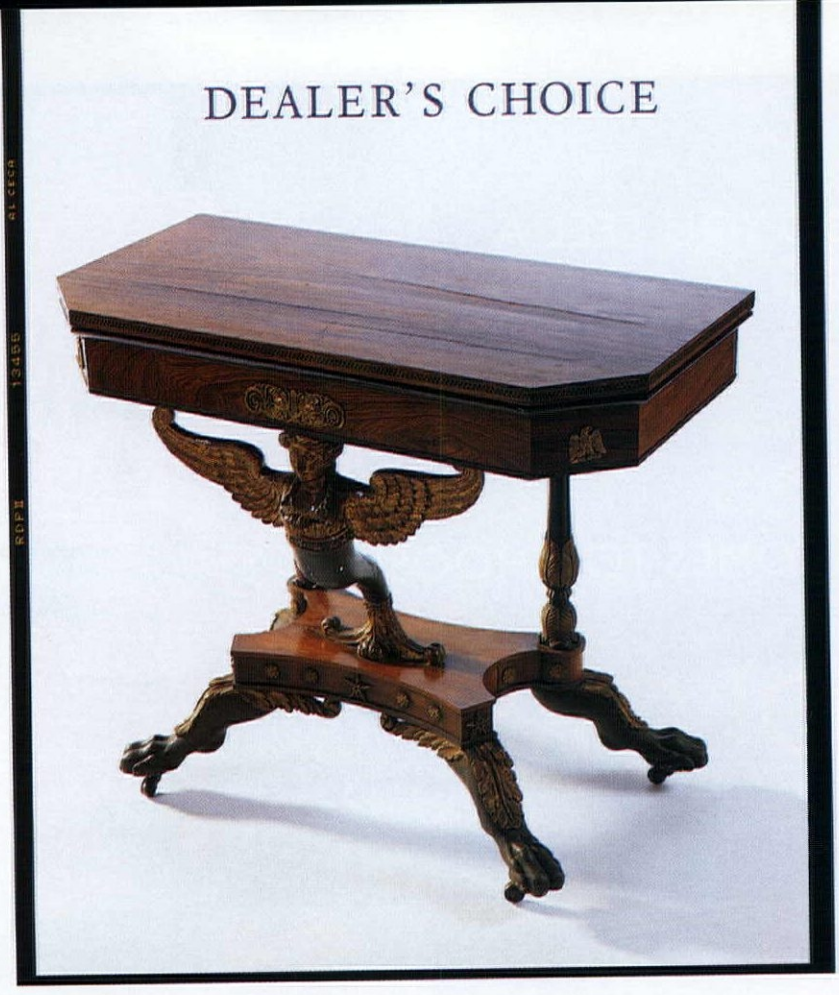


Table Talk

One of the greatest cabinetmakers in early-19th-century America is still something of a mystery man

BY KATRINE AMES

At Christie's last June, a carved and gilded rosewood table by Honoré Lannuier fetched a record price for a classical card table: $450,000. "Lannuier was a tastemaker, a style setter," says Stuart Feld, president of Hirschl & Adler Galleries in Manhattan. "An army of cabinetmakers in New York imitated his style." For a variety of reasons, Lannuier is both little known and enigmatic, but now is the perfect time to discover him. There is a major Lannuier exhibition at the Metropolitan Museum in New York (March 17 to June 14), with a beautiful, scrupulously researched catalogue (distributed by Abrams) by Peter M. Kenny, Frances F. Bretter, and Ulrich Leben.

In 1803, Lannuier left Paris for New York City. The *ébéniste* produced a series of exquisite pieces—American, but with a decided French accent—for well-heeled clients, many of whom considered Paris the cultural center of the universe. But he died young, at forty (unlike his great contemporary Duncan Phyfe, who lived to be eighty-six). Many of his pieces are in private collections or off-the-beaten-track museums and remain a bit ornate for some people, who prefer the slightly more controlled lines of Phyfe.

In a city jammed with cabinetmakers, Lannuier had to be more than a superb, innovative artist—he had to be a savvy marketer. He capitalized on his French heritage and did what Phyfe didn't: labeled his work. This makes it easier to sort the sheep from the would-be sheep, but scholars—hindered by the paucity of Lannuier papers—are baffled by apparent gaps in his output: no secretaires or sofas, for instance. Gilded pieces (like the card table, above, sold at Christie's) are his signature works. "They're acknowledged masterpieces, monuments of American cabinetmaking," says Kenny. "They're sculpturesque, with a nice combination of voids and masses." He sounds like a fine, controlled curator. But then he smiles and says, "When you see them together in one room, lights low, oh, they *gleam*."

CLASSICAL MUSE **The gilded card table, circa 1815, above, with caryatid support, fetched a record $450,000 at Christie's.**

PHOTOGRAPH BY FRANCIS HAMMOND


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ON COMMISSION

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Sub-Zero's integrated refrigerator series inspires cool furniture for any room in the house

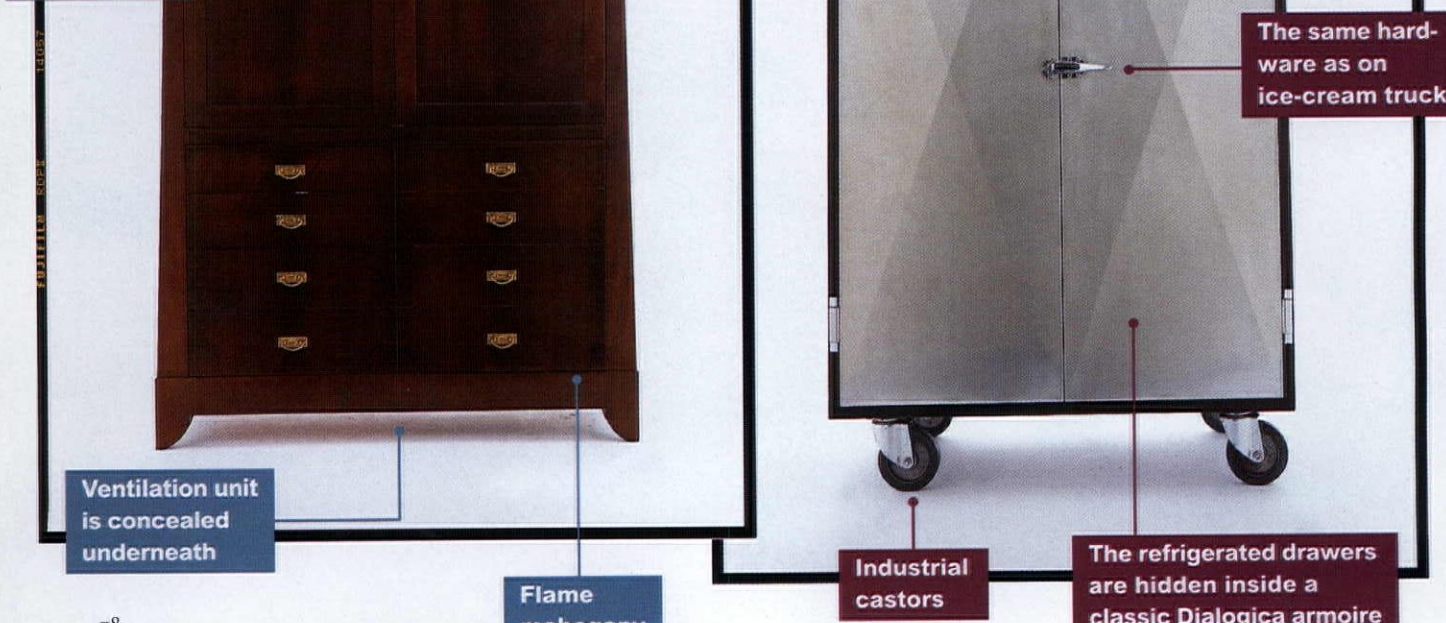
BY INGRID ABRAMOVITCH

REFRIGERATION was a big deal when it arrived in the 1920s, freeing families from the iceman's visits; who could have predicted that the 1990s would witness another cold-storage breakthrough? Several years ago, the industrial-caliber refrigerator moved into the home kitchen. Then Sub-Zero Freezer Company, the Wisconsin-based firm that sells a good many of the high-end refrigerators, posed a question: If you were soaking in a hot bath, or halfway through reading *Le Divorce* in bed, or in the den watching the Super Bowl, and you could reach for a cold beverage *without getting up and walking all the way to the kitchen*—wouldn't you? Sure you would.

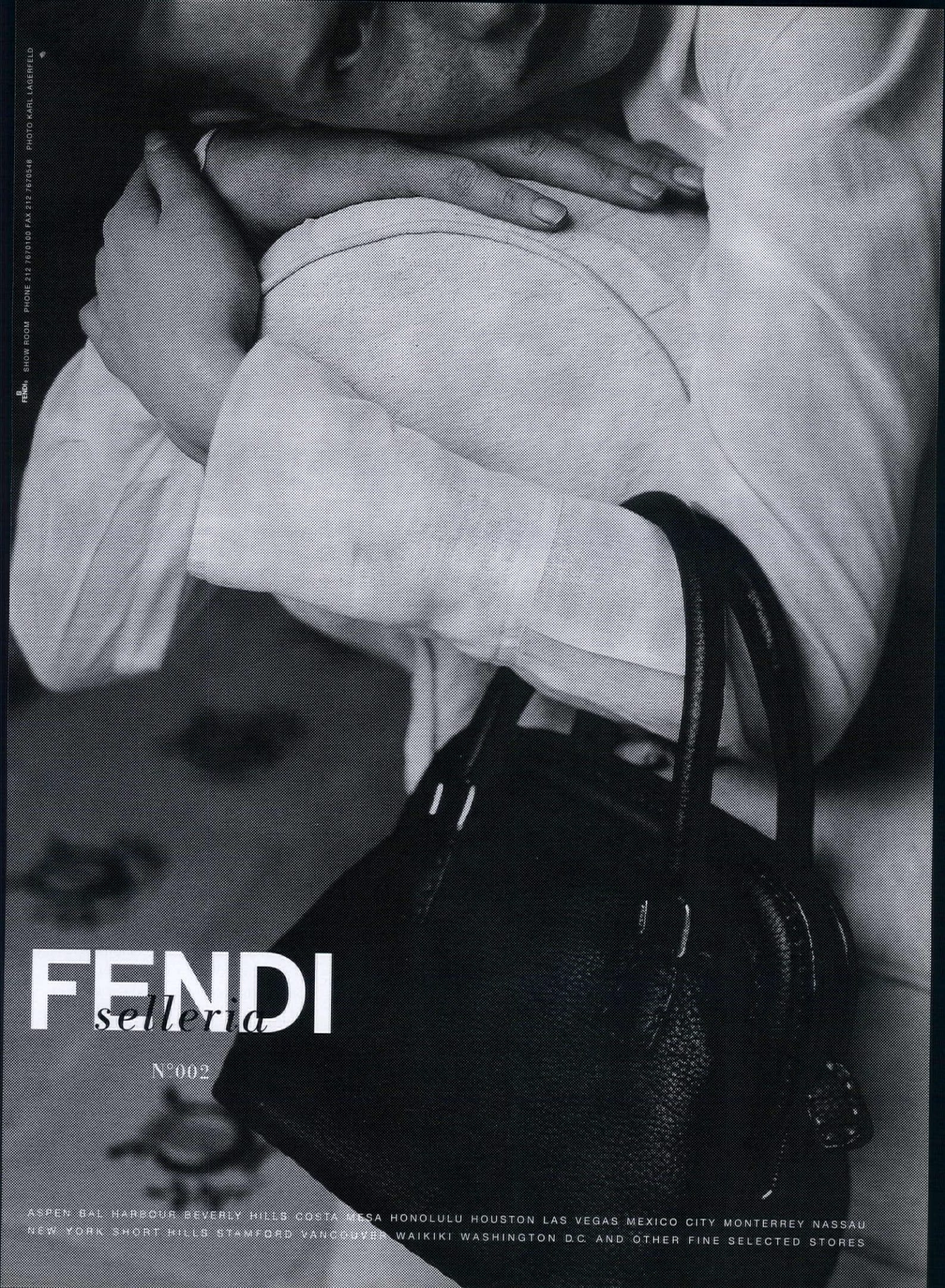
On the other hand, a conventional refrigerator would be an eyesore in a Louis XVI bedroom suite. This is where Sub-Zero's 700 series comes in. It consists of what the company calls integrated refrigeration: a system for refrigerating and freezing that can be incorporated into any kind of cabinetry. Sub-Zero's pamphlets promise that "all you need to add is an eighteenth-century armoire or an Art Deco bureau."

Taking the idea one step further, we asked two top furniture designers to create pieces using the Sub-Zero two-drawer base unit.

James Jennings, an English-born custom-furniture maker with a studio on Los Angeles's Melrose Place, was the first to take us up on our offer. The stylistically flexible Jennings studied the specs of the drawers and decided anything was

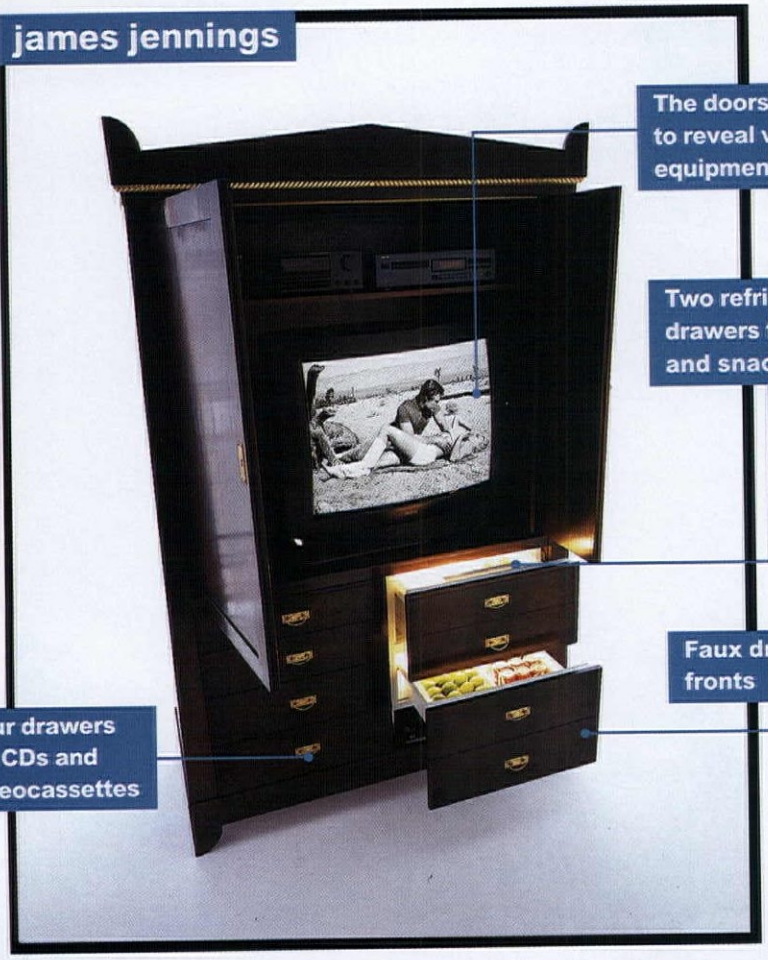


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james jennings



possible, from a rural Pennsylvania spice cabinet to a modern cabinet à la Jean-Michel Frank. He finally settled on an armoire based on an Empire design, in rich flame mahogany with gilded details and brass handles.

The cabinet is meant to house video equipment as well as the two refrigerated drawers. The Sub-Zero unit dictated certain design elements. For one, the refrigerated piece "has to be able to breathe, to take hot air and exhaust it," says Sub-Zero corporate marketing manager Paul Leuthe. With the ventilation situated under the bottom drawer, Jennings's solution was to put the armoire on legs.

The other limitation was the proportions of the Sub-Zero equipment. Jennings found the look of the drawer fronts clunky, so he camouflaged them with faux fronts to give the appearance of four slimmer drawers. The four other drawers next to these are real, and deep enough for compact discs and videotapes.

"It's designed to be functional," Jennings says. "You could put it in a really nice den or a lounge or living room."

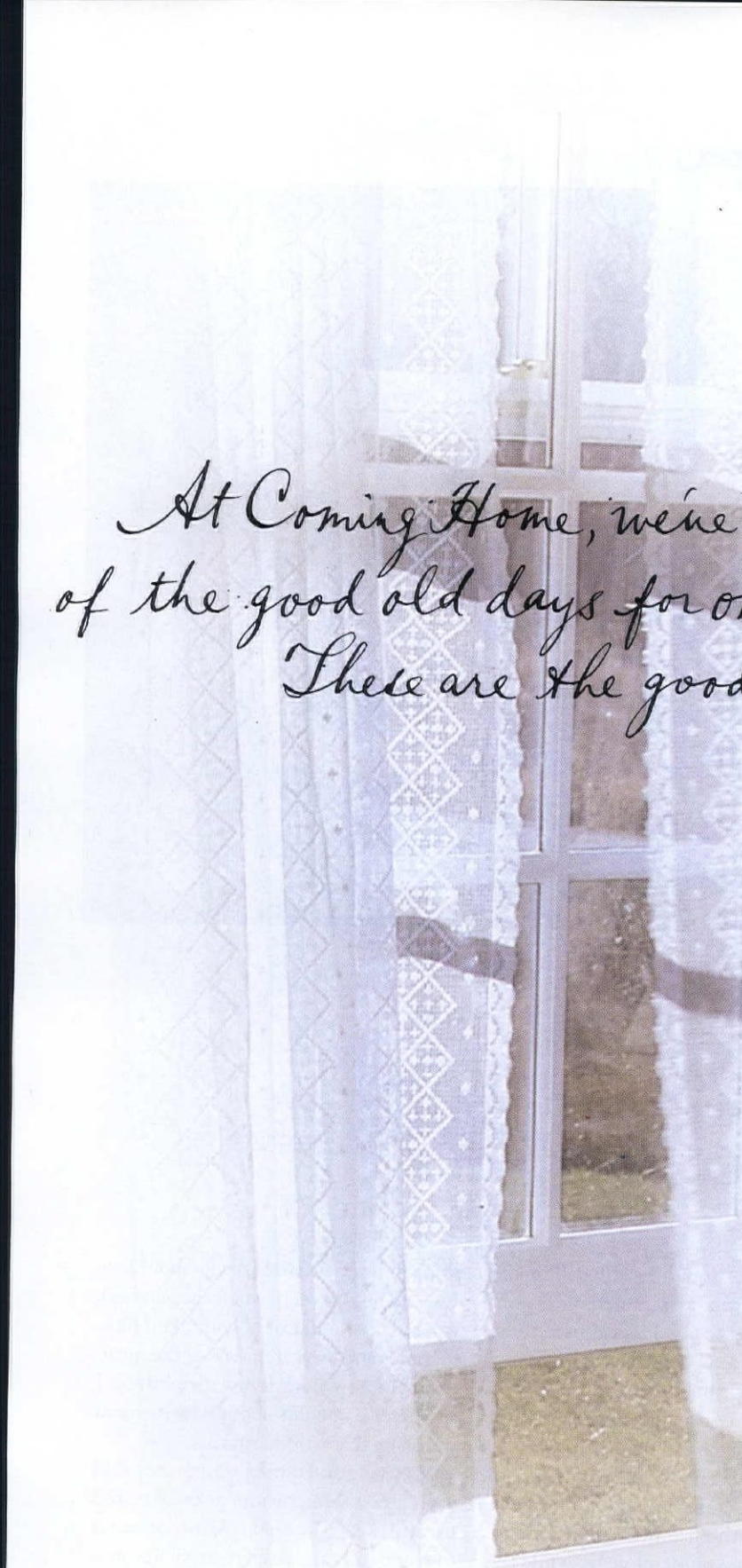
dialogica



Monique Savarese, the designer for New York's Dialogica, decided to incorporate the refrigerated drawers into an existing piece in her collection—an industrial-looking armoire called the Stanley cabinet. It has quilted stainless-steel doors and chrome hardware that Savarese once spotted on a Häagen-Dazs ice-cream truck. Open the doors, and the cabinet inside is anegre with a mahogany finish.

While Savarese had designed the cabinet to hold audiovisual equipment, she realized that with the inclusion of the Sub-Zero drawers, it could just as easily be transformed into a bar. She made the shelves adjustable, so they could store bottles of vodka and gin. Industrial castors give the cabinet enough loft for the ventilation and allow it to be rolled from one power source to another.

Savarese is amused that her cabinet "became the object it was imitating—a refrigerator." But she must have deemed the project a success: she is putting a Stanley bar in her own living room.



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Homeward Bound

When you inherit furniture from your parents, you have to learn how to fit your past—and theirs—into your present

BY LYNN FREED

SINCE I LEFT South Africa, more than twenty-five years ago, home has been two places for me: America, where I live, and South Africa, where I go home to. Home there has always been fixed, with its serious furniture, paintings, silver and crystal, the E-flat of the dinner gong, the tea tray clinking down the passage. It gave a sort of pick-up-and-go lightness to home here—a series of accommodations on both coasts, and finally a charming little Victorian house in California that looks out over vineyards and hills.

And then, three years ago, my father died, and the equation failed. The old home was broken up, much of its contents shipped to me. I had chosen them days before leaving South Africa, in a miasma of disbelief. If I didn't claim them, my oldest sister assured me, they would be auctioned off to strangers—both my sisters had serious furniture of their own—and, in any case, there would be nothing left to come home to.

For the next nine months, while the things were packed into crates and then shipped, I worried obsessively about how I would deploy them when they arrived, where they would fit. I had taken photographs and measurements of the furniture, but now, back in my own house, I was beset by doubts about how it would translate, that world into this.

My living and dining rooms are filled with a conglomeration of overstuffed furniture in a Jacobean print, oriental rugs and pillows, dark green wicker, and unvarnished wood tables and chests. There are old photographs and antique maps, a collection of large shells, bookshelves along two walls, and a smallish grand piano in the bay window.

I have never been much good at

GREAT ACCOMMODATIONS **Family photos and a bowl of ostrich eggs help give new life to an old chest, above left, with a handsome brass handle, above right.**

PHOTOGRAPHS BY JONELLE WEAVER

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imagining the way things will look without actually seeing them in place, and so, over the years, I've become an old hand at furniture moving. But now, with only measurements and photographs in hand, I could imagine nothing. The real problem, I thought, would lie with the massive old Zanzibar chest. It was meant for large spaces, much larger than anything I could provide. And yet it was that chest I most desperately wanted to find a place for. I loved it, I had always loved it, as it stood in the huge hall at home with its enormous brasses, its giant key, and the miniature galleon and various brass bowls and claw-footed boxes that sat on top of it.

AND YET, AND YET—for all the comparative lightness of my life, I had found, lately, that I was weighted down by things—acquisition, upkeep, insurance. For some time I had been dreaming obsessively of ways to free myself. But here it was delivery day and the truck was drawing up outside the house, loaded down with more things.

First out was the antique grandfather clock. It was by far the most valuable piece of furniture my parents had owned, the sort of piece that stays in families. Though I had never cared much for grandfather clocks, even this one, it had seemed blasphemous to refuse to take it. It dwarfed the living room. I would have to move it to the hall, call in an expert to set up the weights and pulleys.

Next came the couch and chairs, lurching absurdly up the steps. I pointed to the fireplace—the couch went on one side, the chairs on the other. They stared solemnly at one another like grim old aunts, with the clock laughing down on the scene from the opposite wall. I edged them this way, that way, the movers lolling in the doorway. "Looks good," they said. "Looks fine to me."

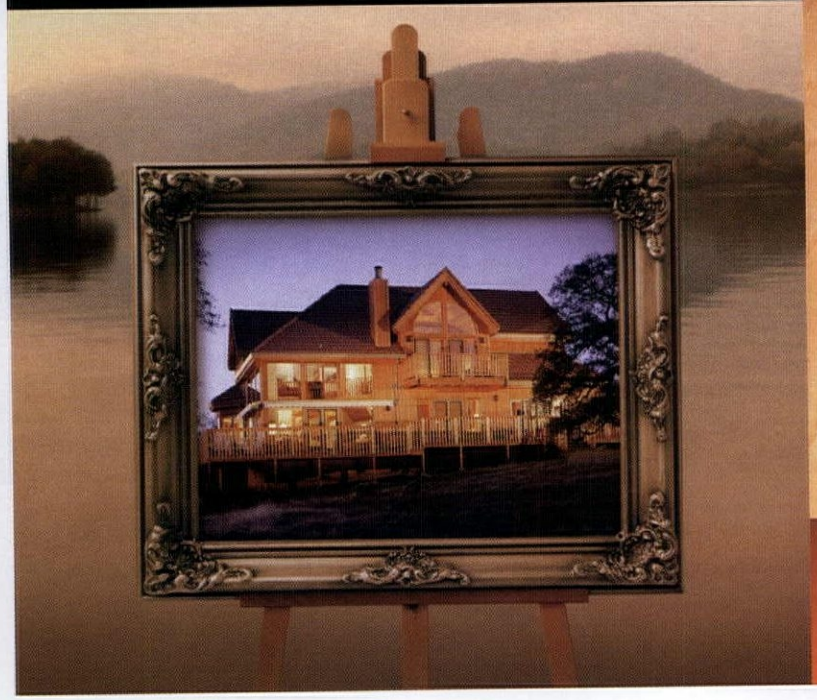
But they didn't look fine. They were too solid, too formal, for my living room. I couldn't live with them another minute. They were all wrong and seemed full of blame for the journey I had made them take. I sent them to the garage and had my old set brought back in.

Small tables, paintings, rugs, boxes of china and silver, boxes of old photographs and linen—these came next. And then, at last, the Zanzibar chest, both movers bent under the load of it. I got out of the way as they lowered it to the floor. It was completely out of place, ripped from its moorings like the object of a theft.

I pushed it behind the couch. Wrong,

"The chest was *meant for large spaces, larger than anything I could provide. Yet it was that chest I desperately wanted to find a place for*" —LYNN FREED

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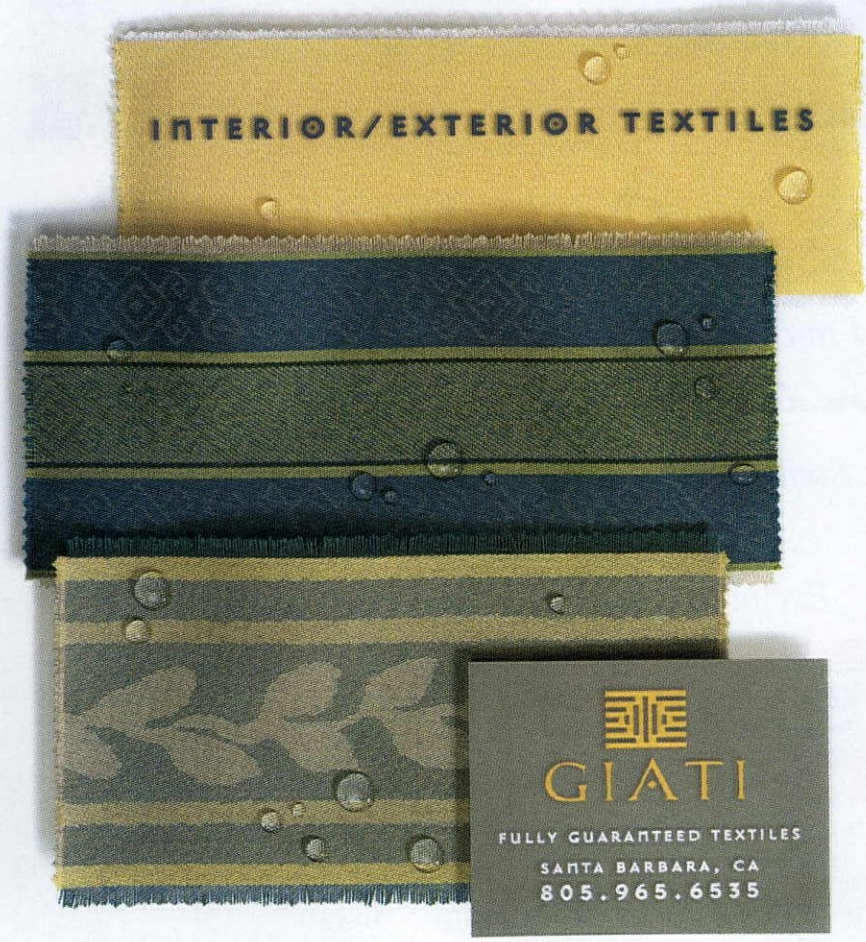
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all wrong. I moved it under the window. Hopeless. In desperation, I pushed it against the far wall of the dining room. When I'd laid the newspaper pattern there, it had seemed impossibly big for the space. But now, backing away to have a look, I saw it was perfect. It might always have been there. How could I not have known?

I found the key strapped to one of the handles on the sides, turned it in the lock, and lifted the enormous lid to see what was inside. But it was only the smell of home, more potent than any sight or sound—cigars, spicy wood, and damp salt air. I closed the lid, ran for the huge basket of ostrich eggs on top of the piano, and put it on the chest. I propped some old family photographs up along the wall. The whole arrangement looked right, so right that it began to make sense, even if only for a moment, of the enterprise.

ONCE THE MOVERS LEFT, I set about unpacking the boxes in the kitchen. Out came platters and dishes, tea sets, coffee sets, crystal, cut-glass bowls, a horn-handled carving set, a dozen pink-glass ashtrays I hadn't seen for years. I had to stop for breath. I was unpacking my life—the theater parties and vast family dinners, Sunday lunch, my mother's passion for style in every cup and saucer.

I filled the kitchen sink with soapy water. I washed the dishes in relays, stacked them on the counters. I boiled a kettle of water and laid a tray for tea with the linen tray cloth, the small silver teapot, a cup and saucer from the old black-and-green tea set, a plate of shortbread, and I carried it to the living room.

There, with the sun setting over the vineyards, the familiar heft of the teapot, the sight of the cup in my hand, the spoon on the saucer, my life seemed lightened after all, with these things back in it. And if I longed for the old life to live again—home here, home there, the distance between them—well, this was as close as I could come to that.

Lynn Freed is a writer whose most recent novel is The Mirror *(Crown).*



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Star of the East

Kesi—ancient Asian silk tapestry often woven with gold or silver threads—is the cloth of the moment

BY WENDY MOONAN

"I HAVE NEVER SEEN A ceremonial apron like this one, but you can spot them in old photos of Tibetan monasteries," says Jacqueline Simcox, a London dealer in Chinese textiles. "It's not unique."

Simcox is referring to a tiger apron she's bringing to New York's International Asian Art Fair (March 27—April 1). "The apron would be worn by a monk in a ceremony to invoke Buddhist deities and banish evil," she says. "The tiger represented power and strength in China. In Tibetan ceremonial dances, the tiger symbolized the protection of Buddhism against evil."

The apron is bordered in strips of silk damask, but what makes it important is the faux tiger skin. It is made from *kesi*, the Chinese term for tapestry woven of pure silk or silk with gold and silver threads.

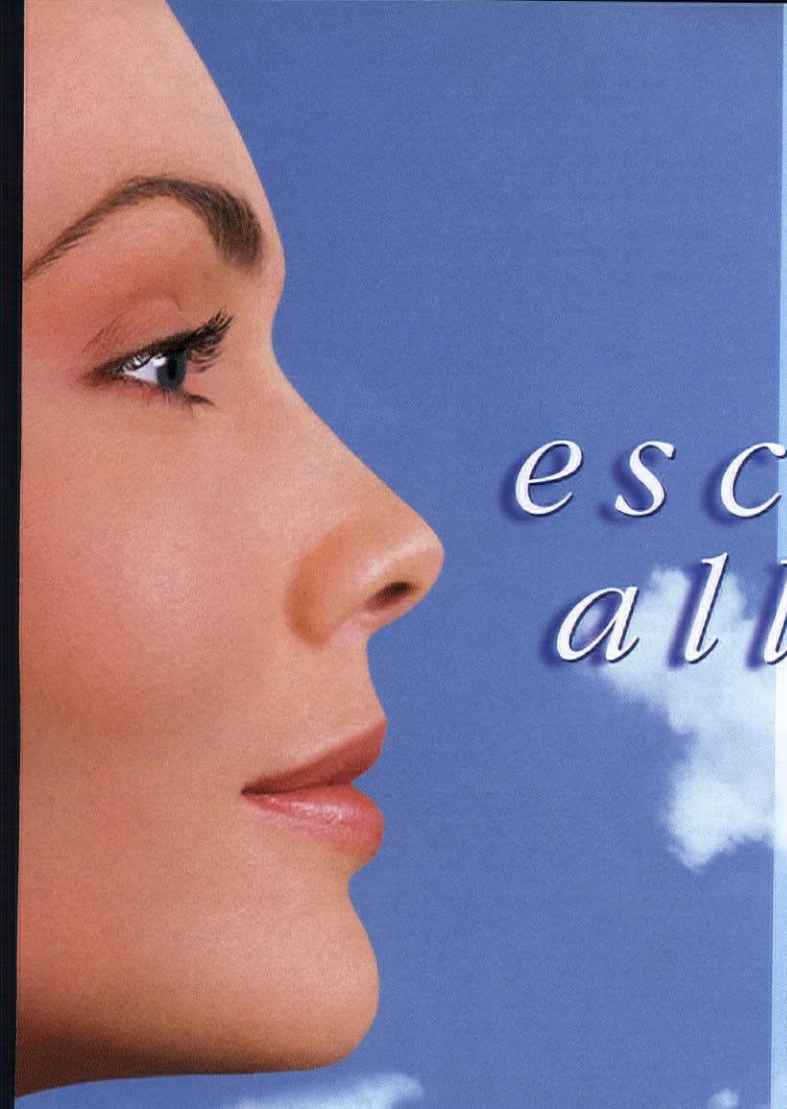
Kesi is suddenly hotter than the surface of the sun. As often happens with the subject of a museum show, these Chinese tapestries have been surfacing in art galleries as a result of "When Silk Was Gold: Central Asian and Chinese Textiles," an exhibit ten years in the making that is at the Metropolitan Museum of Art in New York (until May 17). Organized by the Met and the Cleveland Museum of Art, the show is the first devoted to early Chinese luxury silks.

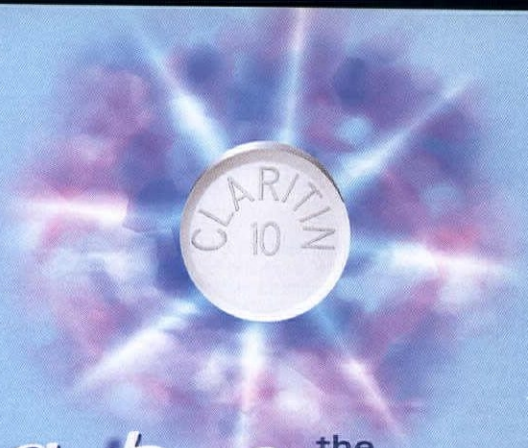
FEROCIOUS FAKE The tiger on this 18th-century Tibetan ceremonial apron is made from fragments of *kesi*, a rare, highly prized silk tapestry woven in China.

"Apart from the *kesi* in Boston's Museum of Fine Arts, only Cleveland and the Met have substantial holdings in this area," says James C. Y. Watt, the Met curator of the show, which has several *kesi*, dating from the twelfth to the fourteenth century. They bear Chinese motifs such as dragons and clouds, identifiably Iranian patterns, and central Asian idiosyncrasies.

For example, a dragon is shown in profile, with scaly body, flaming mane, and horns. Added to the nose is a pig

SOURCES, SEE BACK OF BOOK.





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BRIEF SUMMARY (For full Prescribing Information, see package insert.)

INDICATIONS AND USAGE: CLARITIN is indicated for the relief of nasal and non-nasal symptoms of seasonal allergic rhinitis and for the treatment of chronic idiopathic urticaria in patients 6 years of age or older.

CONTRAINDICATIONS: CLARITIN is contraindicated in patients who are hypersensitive to this medication or to any of its ingredients.

PRECAUTIONS: General: Patients with liver impairment or renal insufficiency (GFR < 30 mL/min) should be given a lower initial dose (10 mg every other day). (See **CLINICAL PHARMACOLOGY: Special Populations.**)

Drug Interactions: Loratadine (10 mg once daily) has been coadministered with therapeutic doses of erythromycin, cimetidine, and ketoconazole in controlled clinical pharmacology studies in adult volunteers. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarboethoxyloratadine were observed following coadministration of loratadine with each of these drugs in normal volunteers (n = 24 in each study), there were no clinically relevant changes in the safety profile of loratadine, as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on QT_c intervals, and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketoconazole were observed. Plasma concentrations (AUC 0-24 hrs) of erythromycin decreased 15% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These above findings are summarized in the following table:

Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarboethoxyloratadine After 10 Days of Coadministration (Loratadine 10 mg) in Normal Volunteers

	Loratadine	Descarboethoxyloratadine
Erythromycin (500 mg Q8h)	+ 40%	+46%
Cimetidine (300 mg QID)	+103%	+ 6%
Ketoconazole (200 mg Q12h)	+307%	+73%

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and loratadine.

Carcinogenesis, Mutagenesis, and Impairment of Fertility: In an 18-month carcinogenicity study in mice and a 2-year study in rats, loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies, pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 18 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed in males given 10 mg/kg and males and females given 25 mg/kg. The clinical significance of these findings during long-term use of CLARITIN is not known.

In mutagenicity studies, there was no evidence of mutagenic potential in reverse (Ames) or forward point mutation (CHO-HGPRT) assays, or in the assay for DNA damage (rat primary hepatocyte unscheduled DNA assay) or in two assays for chromosomal aberrations (human peripheral blood lymphocyte clastogenesis assay and the mouse bone marrow erythrocyte micronucleus assay). In the mouse lymphoma assay, a positive finding occurred in the nonactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at an oral dose of 64 mg/kg (approximately 50 times the maximum recommended human daily oral dose on a mg/m^2 basis) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at an oral dose of approximately 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a mg/m^2 basis).

Pregnancy Category B: There was no evidence of animal teratogenicity in studies performed in rats and rabbits at oral doses up to 96 mg/kg (approximately 75 times and 150 times, respectively, the maximum recommended human daily oral dose on a mg/m^2 basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN should be used during pregnancy only if clearly needed.

Nursing Mothers: Loratadine and its metabolite, descarboethoxyloratadine, pass easily into breast milk and achieve concentrations that are equivalent to plasma levels with an AUC_{milk}/AUC_{plasma} ratio of 1.17 and 0.85 for loratadine and descarboethoxyloratadine, respectively. Following a single oral dose of 40 mg, a small amount of loratadine and descarboethoxyloratadine was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN is administered to a nursing woman.

Pediatric Use: The safety of CLARITIN Syrup at a daily dose of 10 mg has been demonstrated in 188 pediatric patients 6-12 years of age in placebo-controlled 2-week trials. The effectiveness of CLARITIN for the treatment of seasonal allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of CLARITIN in adults in these conditions and the likelihood that the disease course, pathophysiology, and the drug's effect are substantially similar to that of the adults. The recommended dose for the pediatric population is based on cross-study comparison of the pharmacokinetics of CLARITIN in adults and pediatric subjects and on the safety profile of loratadine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The safety and effectiveness of CLARITIN in pediatric patients under 6 years of age have not been established.

ADVERSE REACTIONS: CLARITIN Tablets: Approximately 90,000 patients, aged 12 and older, received CLARITIN Tablets 10 mg once daily in controlled and uncontrolled studies. Placebo-controlled clinical trials at the recommended dose of 10 mg once a day varied from 2 weeks' to 6 months' duration. The rate of premature withdrawal from these trials was approximately 2% in both the treated and placebo groups.

REPORTED ADVERSE EVENTS WITH AN INCIDENCE OF MORE THAN 2% IN PLACEBO-CONTROLLED ALLERGIC RHINITIS CLINICAL TRIALS IN PATIENTS 12 YEARS OF AGE AND OLDER

PERCENT OF PATIENTS REPORTING

	LORATADINE 10 mg QD n = 1926	PLACEBO n = 2545	CLEMASTINE 1 mg BID n = 536	TERFENADINE 60 mg BID n = 684
Headache	12	11	8	8
Somnolence	8	6	22	9
Fatigue	4	3	10	2
Dry Mouth	3	2	4	3

Adverse events reported in placebo-controlled chronic idiopathic urticaria trials were similar to those reported in allergic rhinitis studies.

Adverse event rates did not appear to differ significantly based on age, sex, or race, although the number of nonwhite subjects was relatively small.

CLARITIN REDITABS (loratadine rapidly-disintegrating tablets): Approximately 500 patients received CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) in controlled clinical trials of 2 weeks' duration. In these studies, adverse events were similar in type and frequency to those seen with CLARITIN Tablets and placebo.

Administration of CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) did not result in an increased reporting frequency of mouth or tongue irritation.

CLARITIN Syrup: Approximately 300 pediatric patients 6 to 12 years of age received 10 mg loratadine once daily in controlled clinical trials for a period of 8-15 days. Among these, 188 children were treated with 10 mg loratadine syrup once daily in placebo-controlled trials. Adverse events in these pediatric patients were observed to occur with type and frequency similar to those seen in the adult population. The rate of premature discontinuance due to adverse events among pediatric patients receiving loratadine 10 mg daily was less than 1%.

ADVERSE EVENTS OCCURRING WITH A FREQUENCY OF ≥ 2% IN LORATADINE SYRUP-TREATED PATIENTS (6-12 YEARS OLD) IN PLACEBO-CONTROLLED TRIALS, AND MORE FREQUENTLY THAN IN THE PLACEBO GROUP

PERCENT OF PATIENTS REPORTING

	LORATADINE 10 mg QD n = 188	PLACEBO n = 262	CHLORPHENIRAMINE 2-4 mg BID/TID n = 170
Nervousness	4	2	2
Wheezing	4	2	5
Fatigue	3	2	5
Hyperkinesia	3	1	1
Abdominal Pain	2	0	0
Conjunctivitis	2	<1	1
Dysphonia	2	<1	0
Malaise	2	0	1
Upper Respiratory Tract Infection	2	<1	0

In addition to those adverse events reported above (≥ 2%), the following adverse events have been reported in at least one patient in CLARITIN clinical trials in adult and pediatric patients:

Autonomic Nervous System: Altered lacrimation, altered salivation, flushing, hypoesthesia, impotence, increased sweating, thirst.

Body As A Whole: Angioneurotic edema, asthenia, back pain, blurred vision, chest pain, earache, eye pain, fever, leg cramps, malaise, rigors, tinnitus, viral infection, weight gain.

Cardiovascular System: Hypertension, hypotension, palpitations, supraventricular tachyarrhythmias, syncope, tachycardia.

Central and Peripheral Nervous System: Blepharospasm, dizziness, dysphonia, hypertonia, migraine, paresthesia, tremor, vertigo.

Gastrointestinal System: Altered taste, anorexia, constipation, diarrhea, dyspepsia, flatulence, gastritis, hiccup, increased appetite, nausea, stomatitis, toothache, vomiting.

Musculoskeletal System: Arthralgia, myalgia.

Psychiatric: Agitation, amnesia, anxiety, confusion, decreased libido, depression, impaired concentration, insomnia, irritability, paroniria.

Reproductive System: Breast pain, dysmenorrhea, menorrhagia, vaginitis.

Respiratory System: Bronchitis, bronchospasm, coughing, dyspnea, epistaxis, hemoptysis, laryngitis, nasal dryness, pharyngitis, sinusitis, sneezing.

Skin and Appendages: Dermatitis, dry hair, dry skin, photosensitivity reaction, pruritus, purpura, rash, urticaria.

Urinary System: Altered micturition, urinary discoloration, urinary incontinence, urinary retention.

In addition, the following spontaneous adverse events have been reported rarely during the marketing of loratadine: abnormal hepatic function, including jaundice, hepatitis, and hepatic necrosis; alopecia; anaphylaxis; breast enlargement; erythema multiforme; peripheral edema; and seizures.

OVERDOSAGE: In adults, somnolence, tachycardia, and headache have been reported with overdoses greater than 10 mg with the Tablet formulation (40 to 180 mg). Extrapyramidal signs and palpitations have been reported in children with overdoses of greater than 10 mg of CLARITIN Syrup. In the event of overdosage, general symptomatic and supportive measures should be instituted promptly and maintained for as long as necessary.

Treatment of overdosage would reasonably consist of emesis (ipecac syrup), except in patients with impaired consciousness, followed by the administration of activated charcoal to absorb any remaining drug. If vomiting is unsuccessful, or contraindicated, gastric lavage should be performed with normal saline. Saline cathartics may also be of value for rapid dilution of bowel contents. Loratadine is not eliminated by hemodialysis. It is not known if loratadine is eliminated by peritoneal dialysis.

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snout, seen from the front. The claws are depicted from below, in a worm's-eye view. Things are often seen from different points of view in Eastern art. *Kesi* also boast lively depictions of mountains, Buddhist deities, and flowers. Unlike Simcox's tiger, most *kesi* are colorful, with indigo and mauve backgrounds, flowers of red, pink, and yellow, leaves of chartreuse and hunter green.

The compositions are charming. "What makes them wonderful is that the floral grounds are not uniform," says Watt. "None of the blossoms are the same size. Different kinds of leaves grow off one stem. It's an exuberant combination of natural and decorative motifs."

Early *kesi* were woven for robes and as covers for hand scrolls. "To get a sense of their value, compare it to the shroud of a pope who died in the thirteenth century," says Moke Mokotoff, owner of the New York gallery Asian Arts.

> "To get a sense *of the value, compare it to the shroud of a 13th-century pope"* —MOKE MOKOTOFF, ART DEALER

The Chinese and Tibetans always valued *kesi,* so fragments were recycled as panels in clothing, door curtains, and pillar decorations in Tibetan temples, and as sutra covers.

Many collectors keep their *kesi* safely stored in drawers. Others, like Count Anton Olenska of Geneva, frame and display them. "I collect *kesi* because they cross the centuries," he says. "I consider *kesi* works of art." Either way, the textile shouldn't be exposed to too much damaging light. It should, cautions Jacqueline Simcox, "be treated like a fine watercolor." Few dealers handle whole *kesi,* because they are so rare, but they will sell fragments, which can cost as little as $1,400 and be made into wall hangings. Large pieces in good condition fetch staggering prices. John Eskenazi, a London dealer who will be at the Asian Art Fair, is selling for $150,000 an eighteenth-century *kesi* banner five by twelve feet that is covered with scrolling lotuses (symbolizing purity), peonies (wealth and success), and bats (blessing). Gail Martin, an independent New York City dealer, has a *kesi* hanging made from part of a seventeenth-century Taoist priest's robe, for $18,000. Simcox's apron is $57,000.

Asian Arts will have a seventeenth-century *kesi* fragment with a dragon set amid rainbow-colored clouds on an indigo ground for $4,500 at its booth at the Arts of Pacific Asia Fair in New York (March 26 to 29). From March 2 to April 2, M. D. Flacks in Manhattan is sponsoring a show from the Textile Gallery of London, "Textile Art from the Silk Road," which includes a Song dynasty (from the tenth to the twelfth century) *kesi* that was part of an imperial robe. The Asian auctions at Sotheby's (March 23), Christie's (March 25), and Phillips (March 30) all include a few *kesi*. Titi Halle, owner of the Cora Ginsburg gallery in Manhattan, warns, "There are no more *kesi* coming out of Tibet, so buy now, while you can."





Classic English styling on a grand scale is beautifully interpreted in this antique reproduction dining room. The handsome Muttonbone chairs complement the lighter scale of the Regency dining table to create an eclectic mood. The impressive Library style sideboard and hutch top features breakfront design, beveled glass panes with wood mullions, and nine oversize drawers for storage. The setting is completed by an Italian influenced four-drawer console which functions as a server.



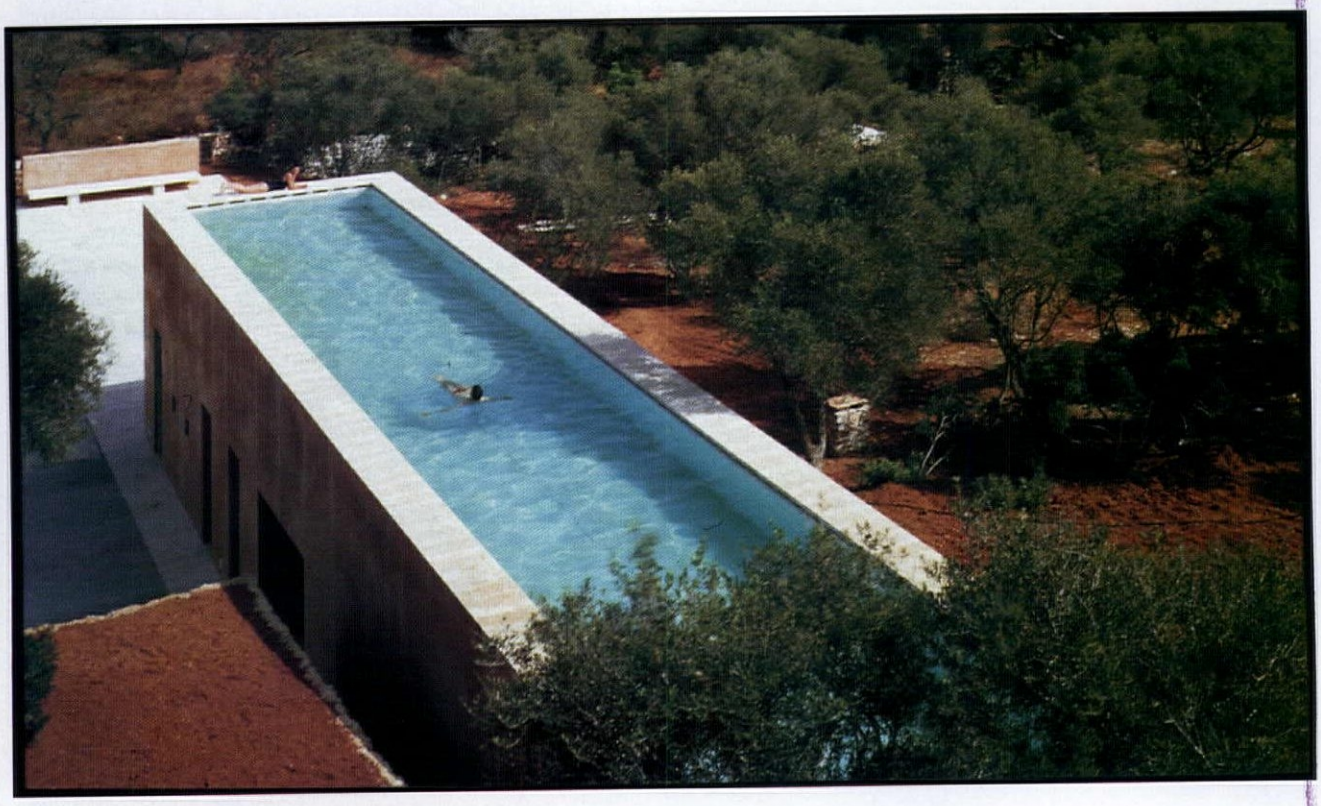


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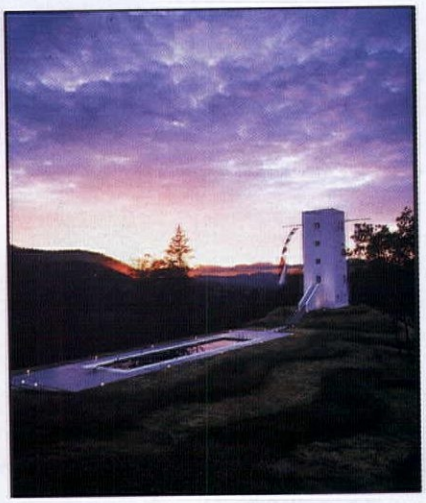
Pool Shark

A master of design immerses himself in the watery world of swimming pools to see how they've broken free of their concrete confines

BY TERENCE CONRAN

IN A CELEBRATED short story, John Cheever envisions a swimmer traveling home on a river of pools linked by backyards, a "quasi-subterranean stream that curved across the country." Today's swimming pools transport equally well (but with happier results). Because of a new freedom in design and landscaping, pools can be integrated into many different settings and evoke a sea of periods and places.

While English gardens have offered "cold baths" since Georgian times, outdoor swimming pools crept into use only after the First World War. English garden designer Russell Page—himself a great builder of pools—particularly liked Sir Philip Sassoon's square pool at Port Lympne, Kent, which placed the waterline almost at the level of the horizon.



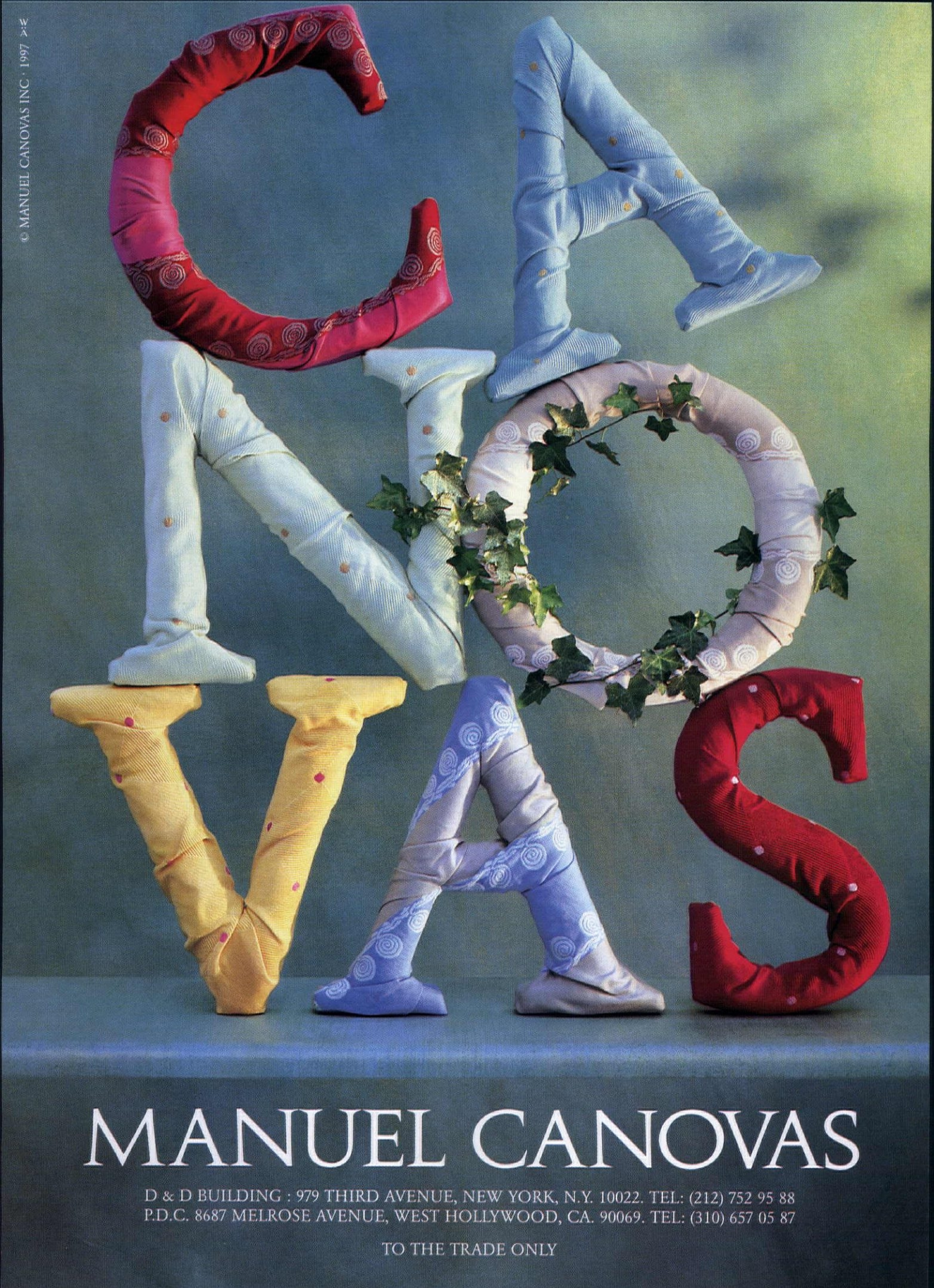
SKY DIVE Set in the roof of a house in Majorca, top, this pool invites guests to swim. On an open site, above, lighting draws guests down toward the pool.

The swimming pool's stylized glamour came with 1930s Hollywood and the extravagant films of Esther Williams, which promoted a sleek, modernist design. In 1947, Thomas Church created a powerful icon with the pool at El Novillero, in Sonoma, California: a dream of curved blue water, spindly oaks, weightless sculpture, and distant salt marsh. The modern pool was born.

Before you take the plunge and build one of your own, you should consider several elements. First, you need space: the average pool is 33 feet by 16 feet. You will also need an area for sitting and sunbathing, housing for filtration and heating, storage space, and perhaps even a pool house.

Shape depends on the lines of your

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garden. Formal rectangles remain popular for small pools, but free-flowing forms can also work well. Russell Page—who disliked circles—announced a particular fascination with the oval, "which has a mysterious charm and always looks easy." Lap pools are for serious exercise; their length and narrow width share the elegance of an ornamental canal.

Whatever shape and materials you choose, make sure they fit with the landscape. In northern regions, turquoise tiles can look alien under all but the bluest skies. Dark greens, blues, or even battleship gray may merge better with their surroundings. The darkest pools give the sharpest reflections, but many people find their black waters forbidding.

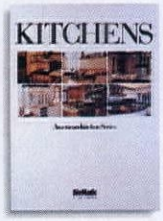


WATERY PARADISE A ramp leads down to an "island" in a 16th-century Tuscan watering place, creating a peaceful and grassy seating area in the middle of the cool green pool.

Paving and coping materials help to connect a pool with the architecture of house and garden. Choose from textured concrete, stone, brick, or timber decking, but take care with slate and other surfaces that may become slippery when wet. Where a pool is set high against a backdrop of sky or sea, the coping can be omitted on at least one side. Water cascading over the pool edge to a drain below can magically blur the line between water and sky, or pool

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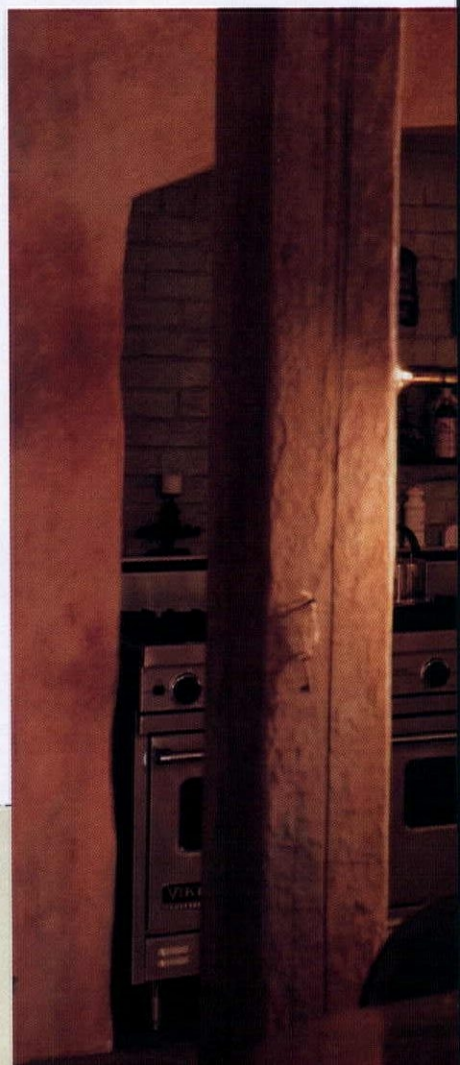
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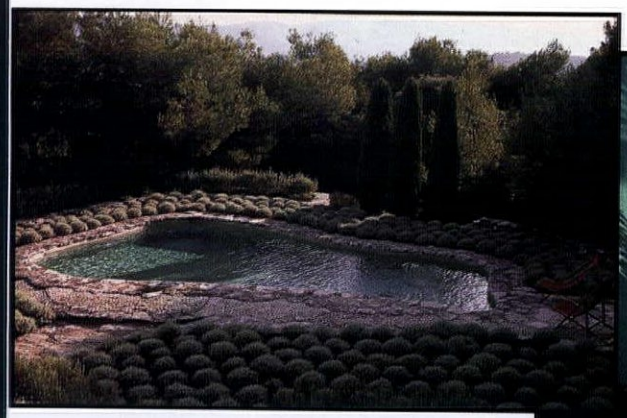
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BROAD STROKES **Organic shapes, above, bring pool and setting together. At the edge of a California pool inspired by Mexican architect Luis Barragán, right, a sheet of water sluices playfully into a shower. Low plantings and a high waterline, below right, create tufty reflections and give swimmers an eye-level view of the garden.**

and ocean. Planting, too, helps ease the pool into its setting, screening the mechanics of filtration. Hedges ensure privacy: pools within enclosures make especially secret spaces.

Finally, don't forget lighting. If the pool is far from the house, you'll need lamps to guide your way. The pleasures of a moonlit swim are heightened by the iridescence of light under water. After a difficult day (or night), a dip in a well-designed pool is restorative. You'll lap it up.





Don't Call It Dirt!

And don't treat it that way. As the foundation of the garden, soil deserves the utmost respect

BY TOM CHRISTOPHER

TAKE A HANDFUL of Bud and David Bulpitt's Primearth and moisten it. Squeeze it into a ball. Then drop it from waist height onto pavement. The ball doesn't splat, nor does it disintegrate. It shatters and crumbles, and that, says David, is the sign of a good loam.

Soil is what the Bulpitts cultivate at Brookside Nurseries in Darien, Connecticut. Tarnishing bowls and cups in the office testify to their father's and grandfather's achievement in growing plants. But this generation's principal crop is a rich, sandy loam that Bud and David make from scratch by the truckload for landscapers, greenhouses, and homeowners throughout southern New England and the New York metropolitan area.

Soil is more than a commodity at Brookside, however. It's a calling. Ask David how important a good soil is to gardening success, and he's taken aback. "It's like the foundation under the house," he replies. "It's everything." That's why it so pains him that most gardeners take soil entirely for granted. They treat it like dirt.

I appreciate David's impatience. Distinguishing soil from dirt was almost the first lesson of my horticultural career. During the early weeks of my apprenticeship, I was assigned to work under an elderly German greenhouse man. He kept me potting up seedlings until I asked for more dirt. My teacher thereupon grabbed a handful of potting mix and held it to my nose. "That's soil," he barked. Then he threw it on the floor. "Now it's dirt."

David Bulpitt is an educator too, albeit one with a gentler pedagogical style. He teaches soil-science courses at a nearby botanical garden and lectures to garden clubs. Still, he bills himself mainly as a recycler.

That's because the key ingredient in the Bulpitt mixes is recycled leaves, fall collections composted by the surrounding towns. Bud and David's father, a pioneer in organic gardening, helped establish these programs. Bud and David prefer their product—"leaf mold" in horticultural jargon—because they know what's in it.

Secret ingredients can be a serious problem with other types of composts, whose producers typically use whatever

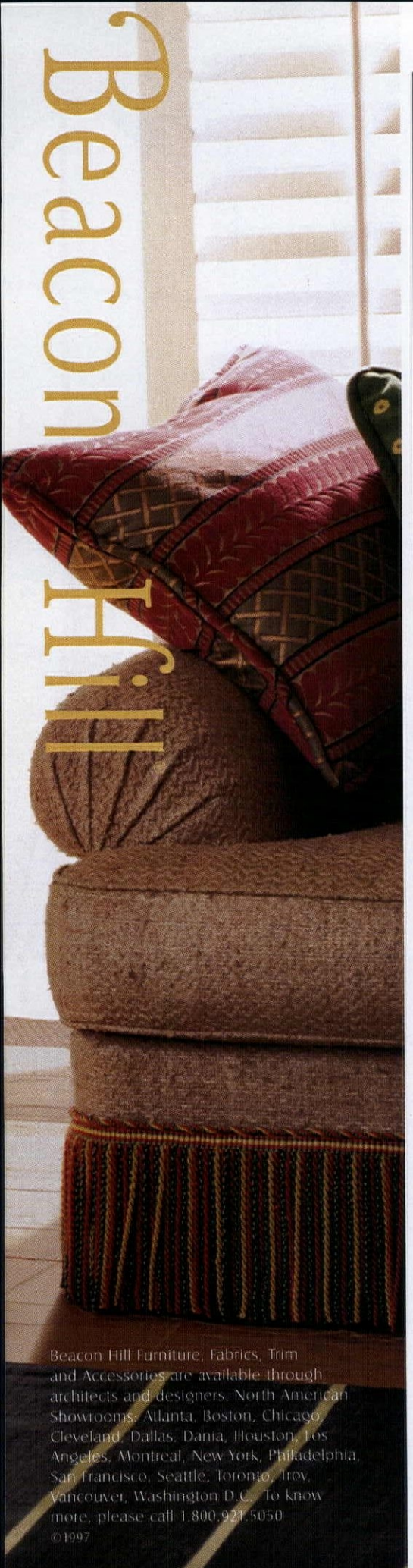
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DIG IT

organic wastes are locally most abundant. In fact, the Bulpitt family's interest in soils began with the problems Bud and David's grandfather experienced after dosing his beds with composted sewage sludge. His plants were mysteriously stunted, and it took some time to discover that heavy metals in the compost were at fault. Only by diluting those plant toxins with other, better-balanced materials was he able to restore the soil to health.

ACTUALLY, a problem far more common than contaminants is impatience. The compost maker bags his product before it has matured properly (composts are like red wines in this respect). Then, when the organic material is put into the garden, it begins to decompose again and absorbs all the available nitrogen, the nutrient plants use in the greatest bulk, from the surrounding soil. And the plantings turn a sickly yellow.

What's the solution? In the short run, a gardener can administer some fast-acting nitrogen source, such as dried blood meal or urea. But a far better prescription is patience. The gardening bug bites hard in the spring, David admits, but spading compost in then is a mistake. Wait until fall to add organic matter. Even in the North, the temperature below ground stays above 41°F, the critical temperature for organic decomposition, well into winter. A fall dose of compost will have plenty of time to mature before spring planting. Any nitrogen the compost has absorbed will be rereleased then, as it in turn gradually decays.

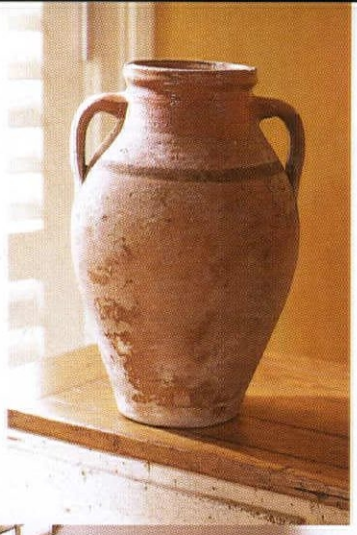
Try to envision your soil as a living system, David urges. If you buy topsoil to build up your garden, don't just spread it over the surface in the usual way. That creates two distinct layers, for almost certainly the soil you buy will differ from the soil already in your garden. Water will drain down to where the layers meet and then stop, creating a perched water table, which blocks root growth. When you add topsoil, spread a shallow layer and till that in. Then pile on the rest. A gradual transition from one soil type to another promotes good drainage.

Humus, decomposed organic matter, is the best all-around soil conditioner. It enhances the fertility and water-holding capacity of sandy soils, and helps break up and make more permeable heavy silts and clays. Yet humus is the element most commonly lacking in garden soils. The typical suburban soil in the Northeast, David notes, contains only 2 to 3 percent organic matter. In the South, where high soil temperatures promote rapid decay, the organic content is likely to be even less. An ideal organic content for most plants is in the neighborhood of 10 to 15 percent.

So build yourself a compost heap and find out whether your town has a leaf-composting program (many do, as burning and landfilling leaves are banned in many states now). Or buy that bagged compost. But don't rely on the garden-center standby, sphagnum peat. It takes centuries, even millennia, for a bog to generate a substantial layer of peat, which makes it a resource to be used sparingly.

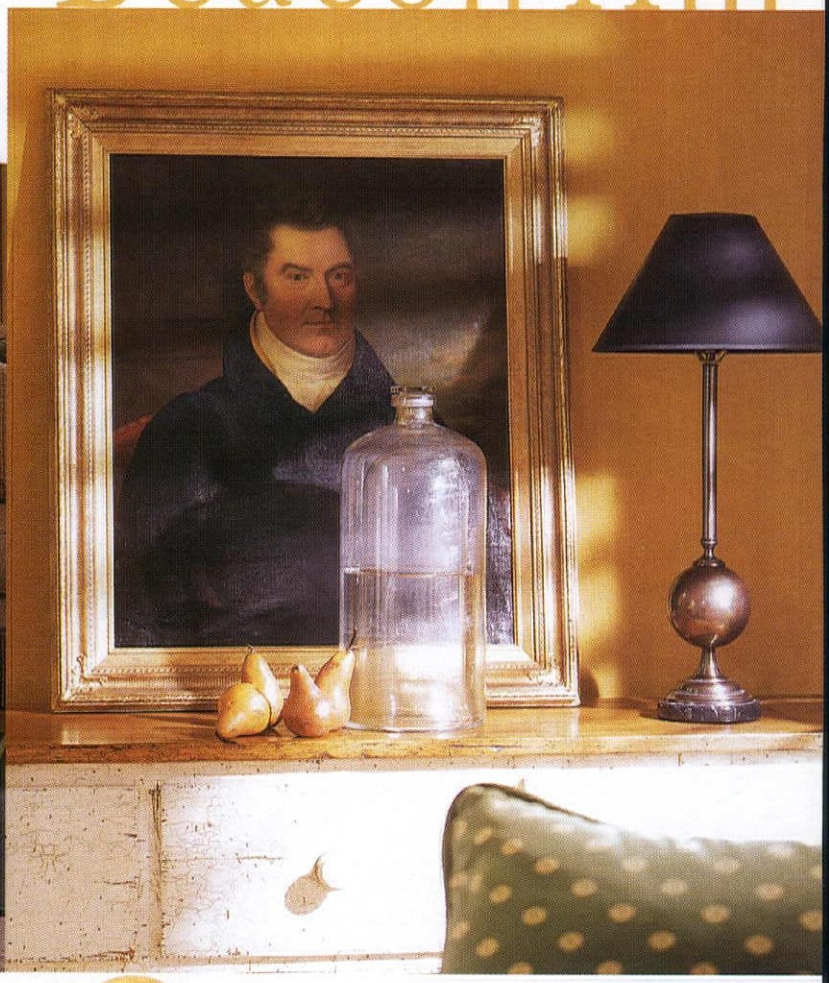
Above all, be patient, David urges. Regular top-dressings with organic mulches can often, over a period of years, help a soil heal itself without the drastic disturbance to the plantings caused by a crash course of renovation. If you do choose to dig the soil in your beds, don't do it on that first Saturday of warm weather. The soil will still be wet and cold then, David explains, and digging it in that condition is like kneading clay: you are driving the air out. Plant roots need air, and the soil's air spaces are what allows water to drain through. So wait a couple of more weeks and let the soil warm and dry before you disturb it.

Practice patience when you landscape, too. More and more, homeowners regard landscaping as an extension of interior decorating. They want immediate results, and so they spend their money on the plants, packing them close together to create an instant tapestry. You get far better results, according to David, if you invest in the soil. Have a sample tested at a soil laboratory, and use the results to design a program of soil renovation. Then buy fewer plants and set them out at greater intervals. Your plantings will grow far more vigorously and soon overtake those crowded into the instant garden. Planting a fifty-dollar plant in a fifty-cent hole, David Bulpitt declares, just doesn't make sense.



Beacon Hill



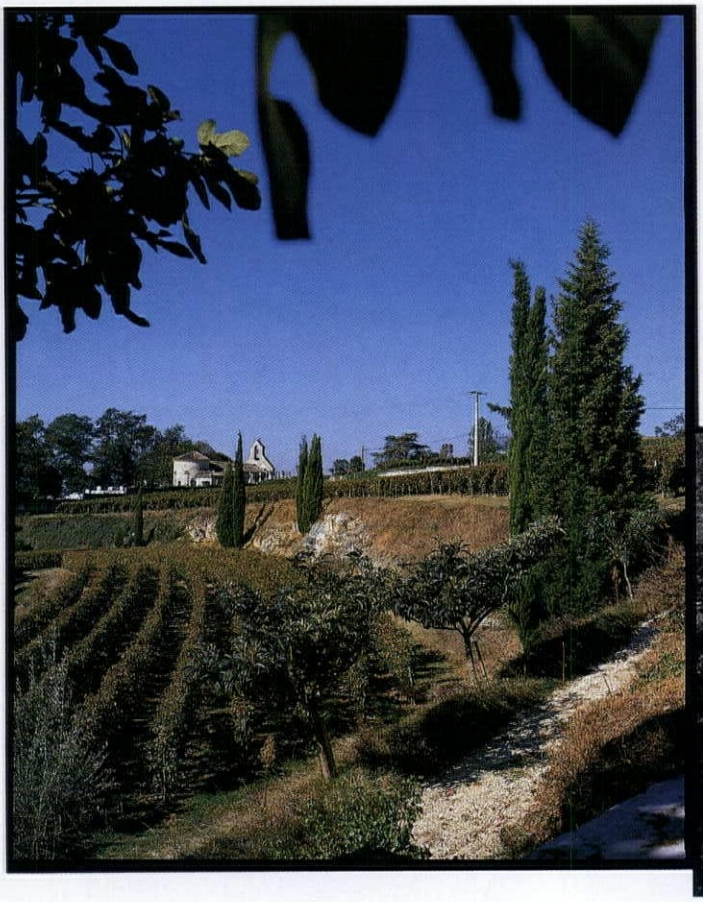


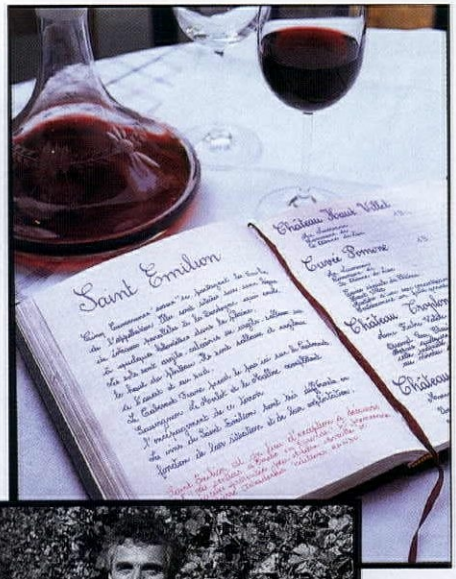
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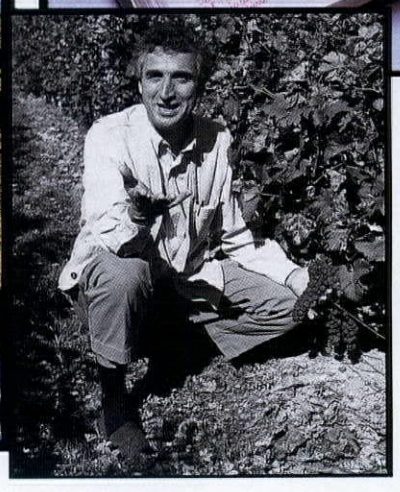
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Spirit of '95

Three years ago, the wine makers of Saint-Emilion produced a vintage that turned the heads of their Bordeaux rivals

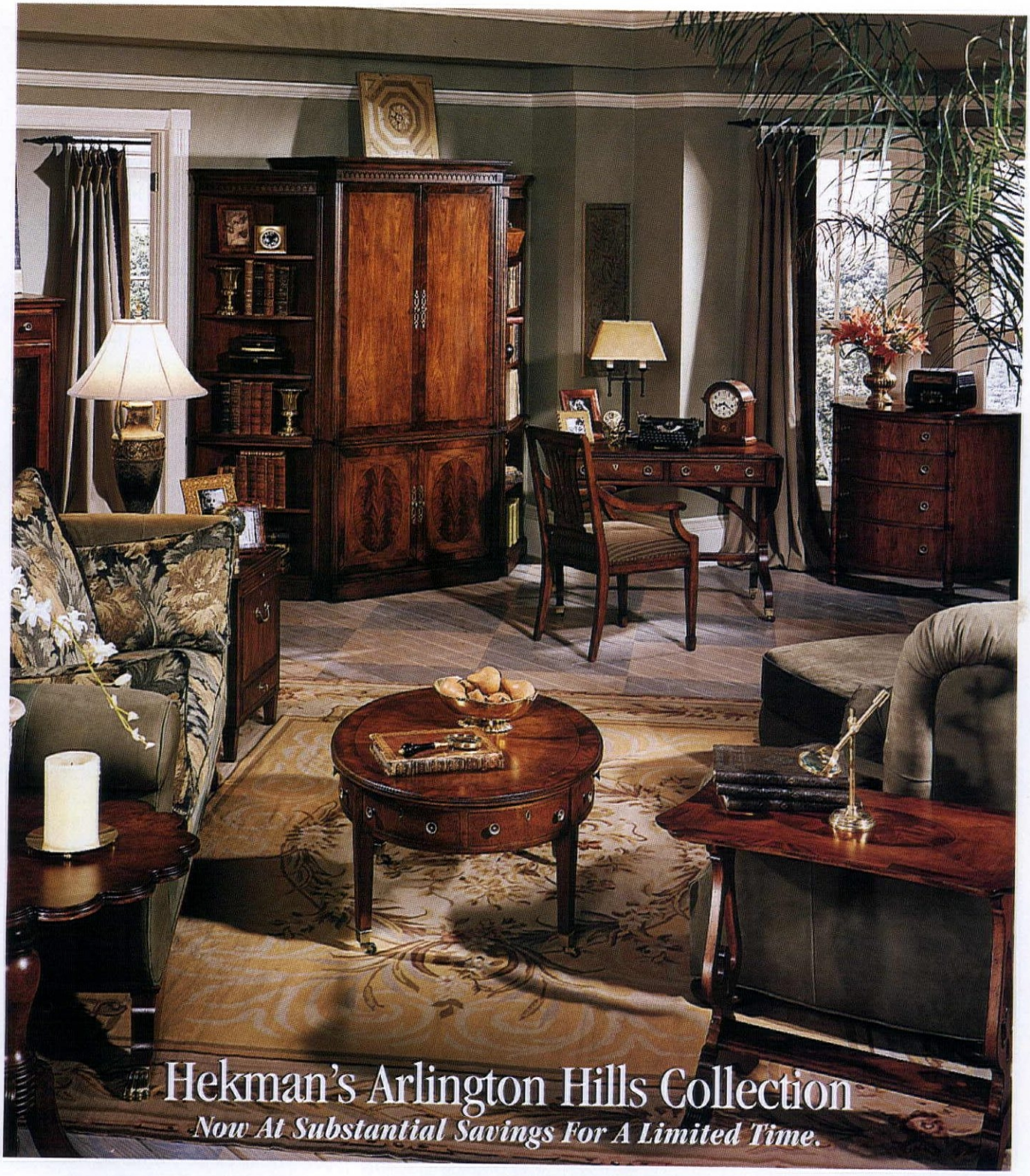
BY JAY McINERNEY

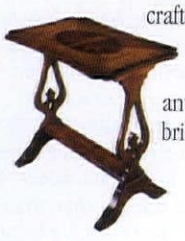
You don't meet too many wine makers who identify themselves as Aristotelians. But then you don't meet too many wine makers like François Mitjavile of Le Tertre Roteboeuf. Shifting his weight from one ragged blue espadrille to the other on the cold floor of his cellar, he looks like a youngish Joseph Heller, with wiry salt-and-pepper hair and a bemused grin. For the past four years Mitjavile has been retracing the history of philosophy, starting with Heracleitus. "I don't like Plato," he says. "Or Descartes. There is no one truth. There is variety. This is why I like Aristotle." This soliloquy comes in response to a French critic who complained that Mitjavile's 1989 Tertre Roteboeuf—which we are drinking—was too decadent and ripe to be a "classic"; though Mitjavile's rejection of Platonic absolutes might apply just as well to Robert Parker's hundred-point rating scale, on which the 1989 Tertre Roteboeuf scored a whopping ninety-four points. "We are not objective creatures," Mitjavile says. "Is Mozart better than Beethoven? We never love things absolutely. We love them through our emotions. The idea is not to make the best wine. The idea is to make a wine that is the expression of the locale and the soil."

WAITING GAME At Le Tertre Roteboeuf, left, François Mitjavile, right, leaves his grapes on the vine until they're almost wrinkled, producing one of the region's richest wines.

Improbably named "the hill of the belching beef," Mitjavile's locale is a beautiful amphitheater-shaped vineyard that unscrolls from an absurdly picturesque eighteenth-century church not far from the postcard-ready medieval village of Saint-Emilion. When I visited him on the first of October, 1997, the grapes were still hanging on the vines. Most of his neighbors had picked theirs already, but Mitjavile was waiting, despite the nervousness of his distributor, former rugby star Dominique Renard, who wandered the vineyard

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with brow furrowed, noting that some of the grapes were already raisiny. Mitjavile retorted that the bulk of them had yet to reach optimum ripeness.

Year in and year out, Mitjavile risks late-season rain and frost to produce one of the richest, most characterful wines in all of Bordeaux. Unfortunately, he makes only two thousand cases a year, not many of which will make it to the States. Fortunately, Saint-Emilion has many dedicated small producers who are turning out wines that can rival those made at the famous châteaus of the Médoc, an hour and a half to the west. In fact, Saint-Emilion is the largest red-wine appellation of Bordeaux. As opposed to Pauillac, which resembles Iowa speckled with enormous Beaux Arts châteaus, it *looks* like great wine country—a picturesque region of small growers such as Mitjavile who tend to consider themselves farmers rather than chatelains. It has also become the hottest appellation of the nineties, with new small-production wines like Valandraud and La Mondotte selling for absurd, Pétrus-like prices.

One of the virtues of the wines of Saint-Emilion is that with their high percentage of merlot—as much as 90 percent—they are usually flirtier than their cabernet-based Left Bank cousins and are approachable at an earlier age. Merlot can be a wimpy, insipid grape in warmer regions, but the climate and soil of Saint-Emilion and neighboring Pomerol seem to be its natural habitat. The locals, still annoyed that they were left out of the famous classification of 1855, developed their own classification, which is no more reliable than its predecessor except that it can supposedly be revised every ten years. (The 1996 revision, however, was absurdly inadequate.) In descending order, the levels are Premier Grand Cru Classé, Grand Cru Classé, and Grand Cru. (Excuse me—the lowest category is Grand Cru? Madison Avenue's got nothing on these farmers.) Alone among the thirteen Premier Grand Cru Classés, Cheval Blanc and Ausone are considered by connoisseurs to be first growths on a par with Margaux and Latour. Personally, I think the austere Ausone is best suited to very rich ascetics with very long life expectancies. The velvety, luxurious Cheval Blanc is the equal of any wine in Bordeaux, and I wish I could afford it on some kind of regular basis. The '95 is fantastic—one more reason to hate the rich.

The demotic excitement in Saint-Emilion comes from wines like L'Arrosée—one of my favorites—which is usually an exotic, voluptuous treat; and Monbousquet, which has suddenly emerged from the pack as a serious wine, and, unlike the increasingly spectacular L'Angélus, is still affordable for those of us who don't fly Concorde. Troplong-Mondot, Canon La Gaffelière, and Magdelaine are among the rising stars of the appellation. The fastidious François Mitjavile recommends Dassault, Barde-Haut, and Beauséjour-Bécot—apparently favoring the early part of the alphabet. Another *B* to watch for is Belair, where Pascal Delbeck, Ausone's former cellar master, is in residence. Dominique Renard advises thrifty oenophiles to watch for Lucie, Vieux Fortin, Ferrand-Lartigue, and Bellefont-Belcier.

If you can find any wine from the '89 and '90 vintages, buy it and start to drink it. The unloved '93s and '94s generally represent good value. The very fine '95 vintage should be landing in the stores as you read this. Despite some mid-September rain, the better makers produced their finest vintage since the 1990. Don't wait. Prices for futures of the '96s are already ridiculous. Consider cutting back on food, clothing, and taxis so as to be able to stock up on the '95s. That's me on the subway, wearing *last year's* Paul Smith suit, reading Aristotle, while I wait for the '95 Tertre Roteboeuf to mature.

THE OENO FILE

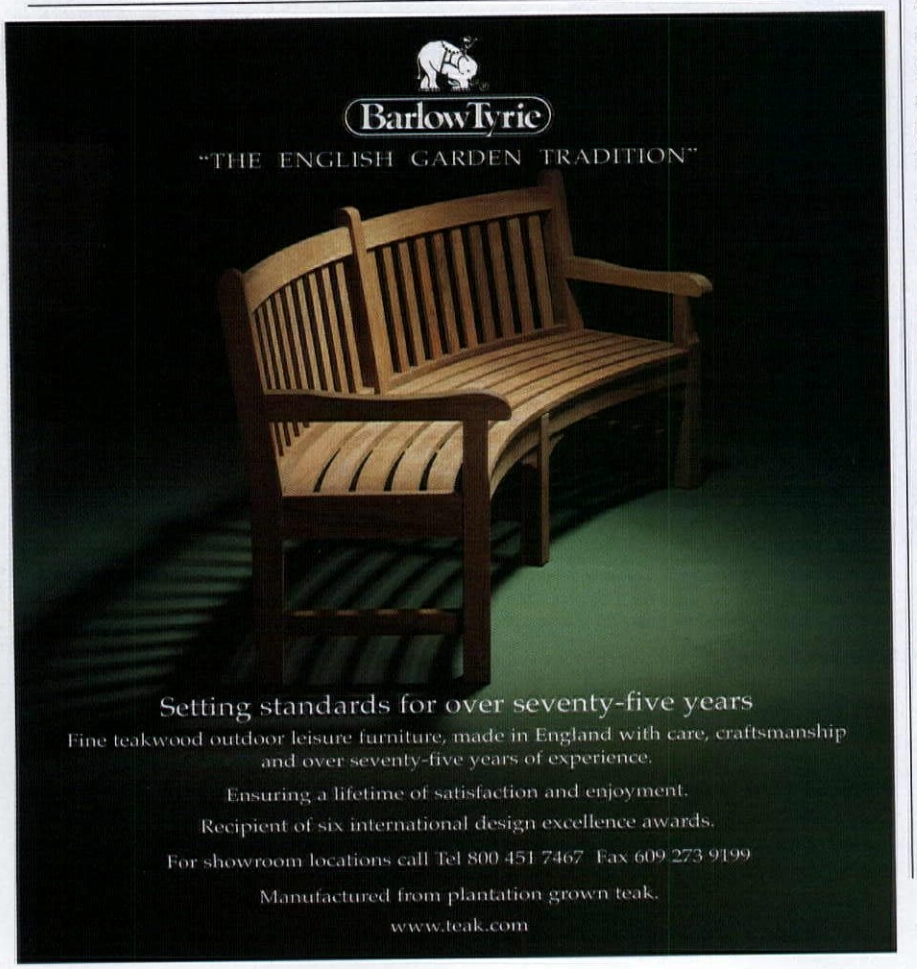
'95 PAVIE: Yikes! Tastes like a mix of very ripe grape juice and Starbucks house blend aged in oak. Great stuff. $38

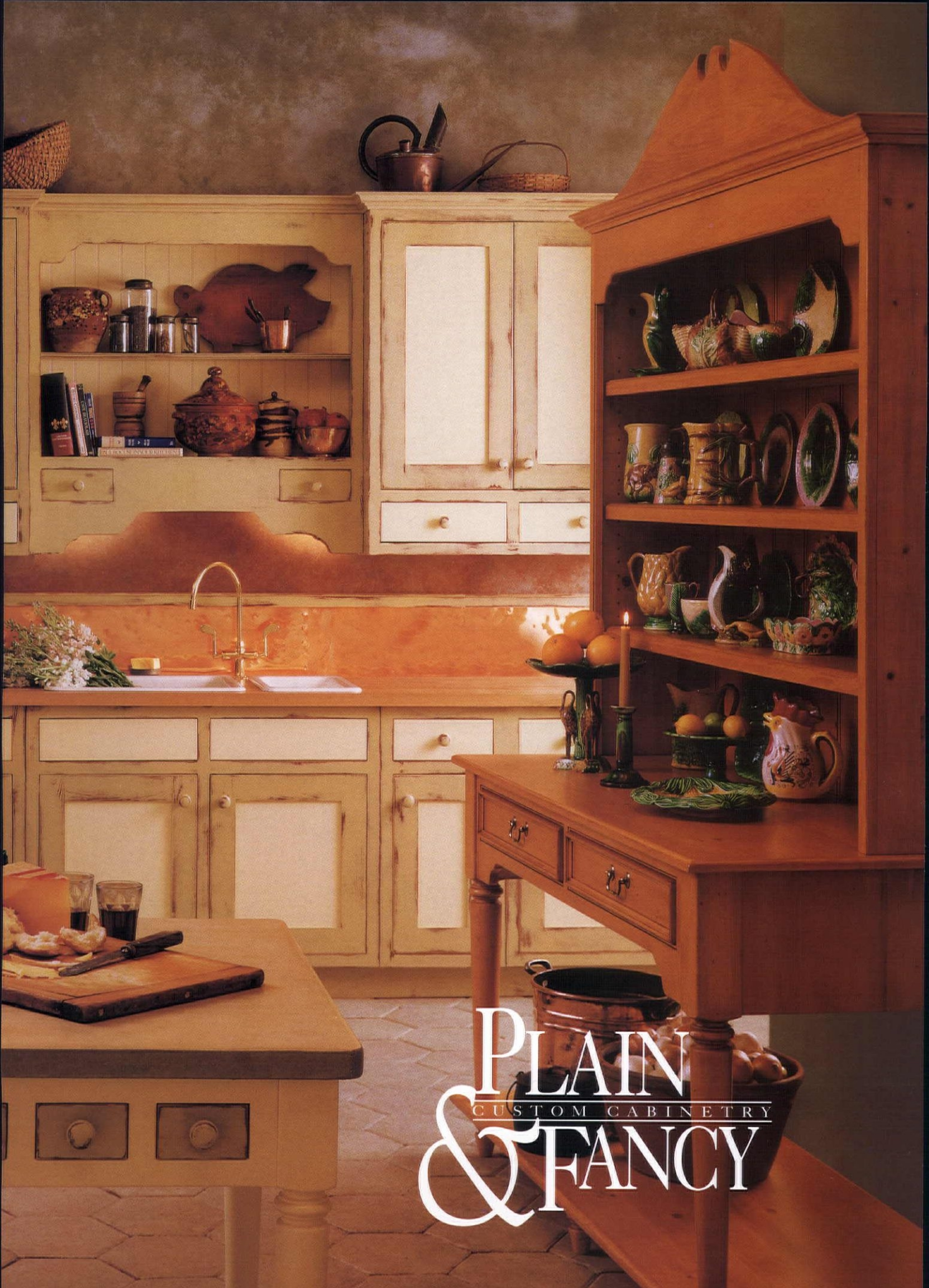
'95 FIGEAC: Its high cabernet content makes it unique and almost always brilliant; it is particularly complete and well-balanced this year, with very sexy fruit. $60

'95 CHÂTEAU GRAND MAYNE: Big, woody, and earthy at this stage, but packed with fruit, clearly built for a long and successful life. A great and underrated château. $42

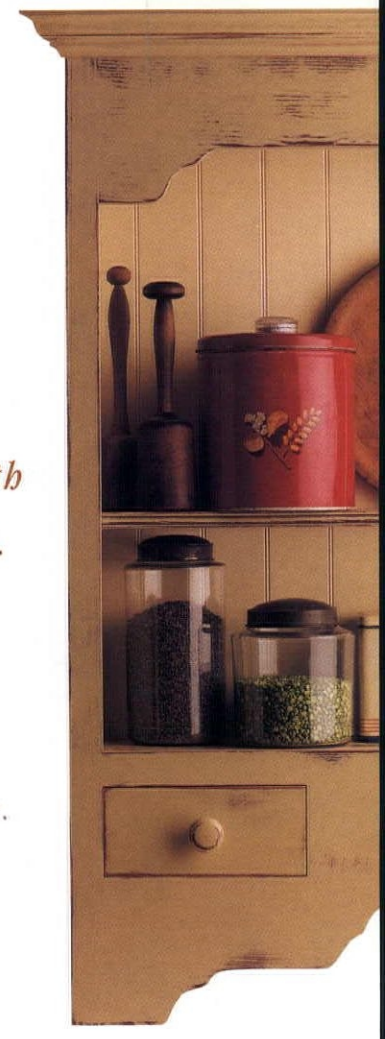
'95 LARMANDE: A very forward, ripe wine, which seems to highlight the flirty virtues of merlot while still managing to preserve some brooding mystery. $30

'98 ROC DE CAMBES, CÔTES DE BOURG: Not a Saint-Emilion, but made by François Mitjavile in larger quantities—and at much lower prices—than the great Tertre Roteboeuf. And damn, is it good. $25




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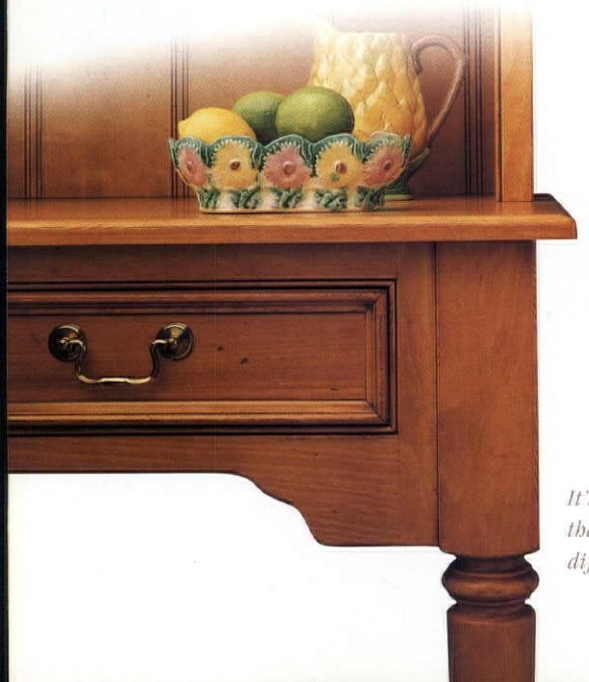
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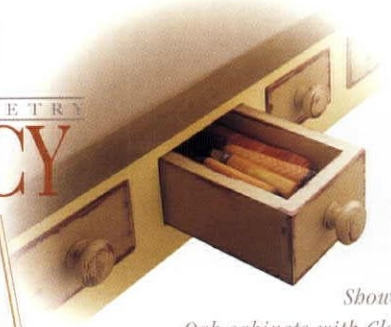


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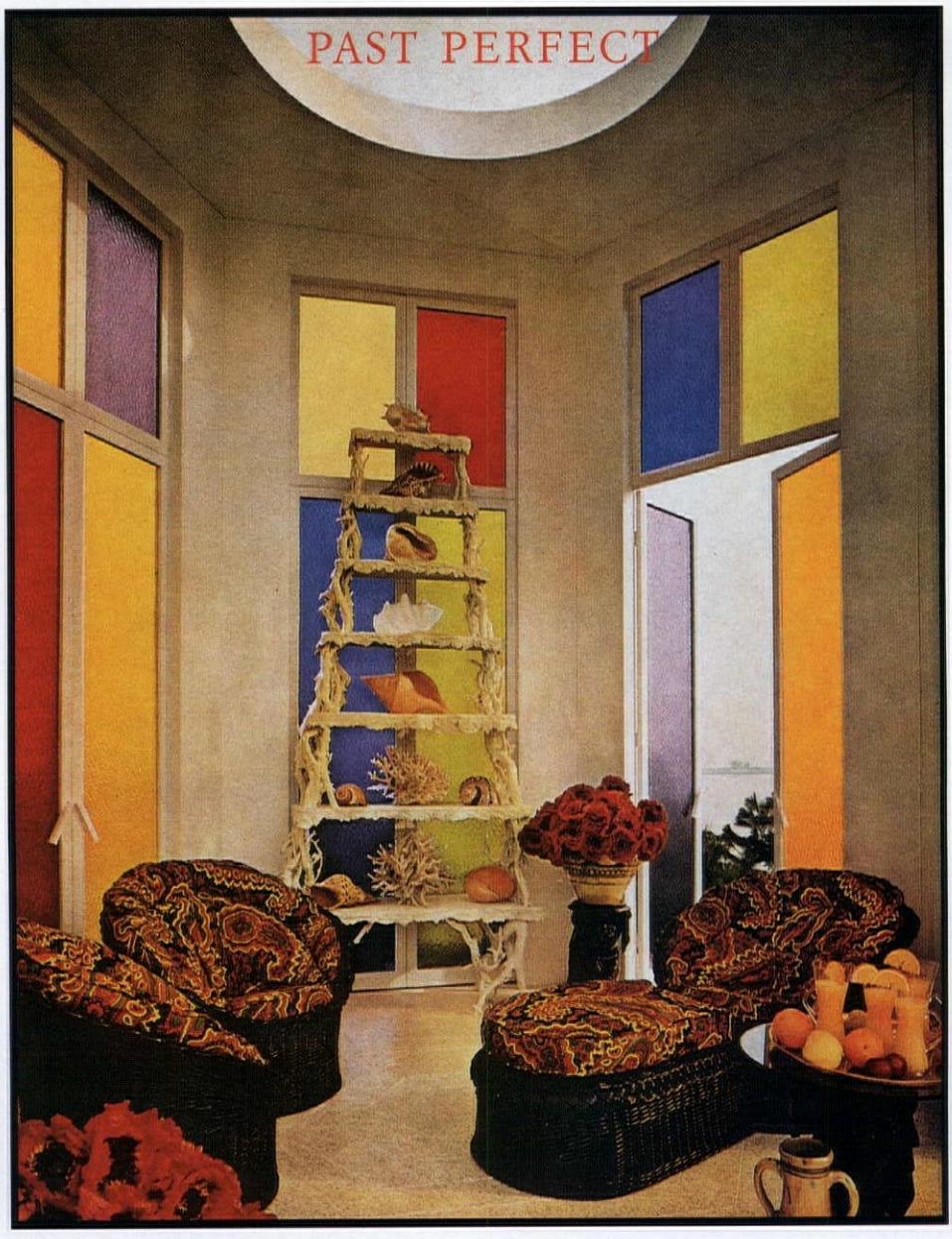
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June 1964

Hail to the color-saturated '60s, when less was never more!

BY VÉRONIQUE VIENNE

No one went to the seaside to be close to nature in the sixties. The shore was simply another opportunity for trend spotting and trend sporting. This six-sided beachfront gazebo commissioned by *House & Garden* owed everything to the gods of chemical engineering and nothing to Mother Nature. Weatherproof, shatterproof, and translucent, the acrylic panels allowed for cheery colors that never faded; the frosted-plastic "skydome" gave sunlight a cool, fluorescent glow; the vinyl flooring looked like sand but was as silky underfoot as nylon hose. And one can only assume that the wallpaper, the dark rattan chairs, and the graphic paisley pillows had been Teflon-treated.

Artificiality had become an aesthetic. Everything in this vignette is either synthetic, oversized, or overdone: the psychedelic color scheme, the giant paisley patterns, the faux-poppy flower arrangement, and the huge "coral" étagère—a man-made reef for exotic mollusks. Even the photograph was color-enhanced to make it pop.

We are currently in love with natural fibers and document colors, but who knows—perhaps in time our "good" taste will seem a cowardly retreat from '60s decorating at its most insouciant.

PHOTOGRAPH BY GRIGSBY

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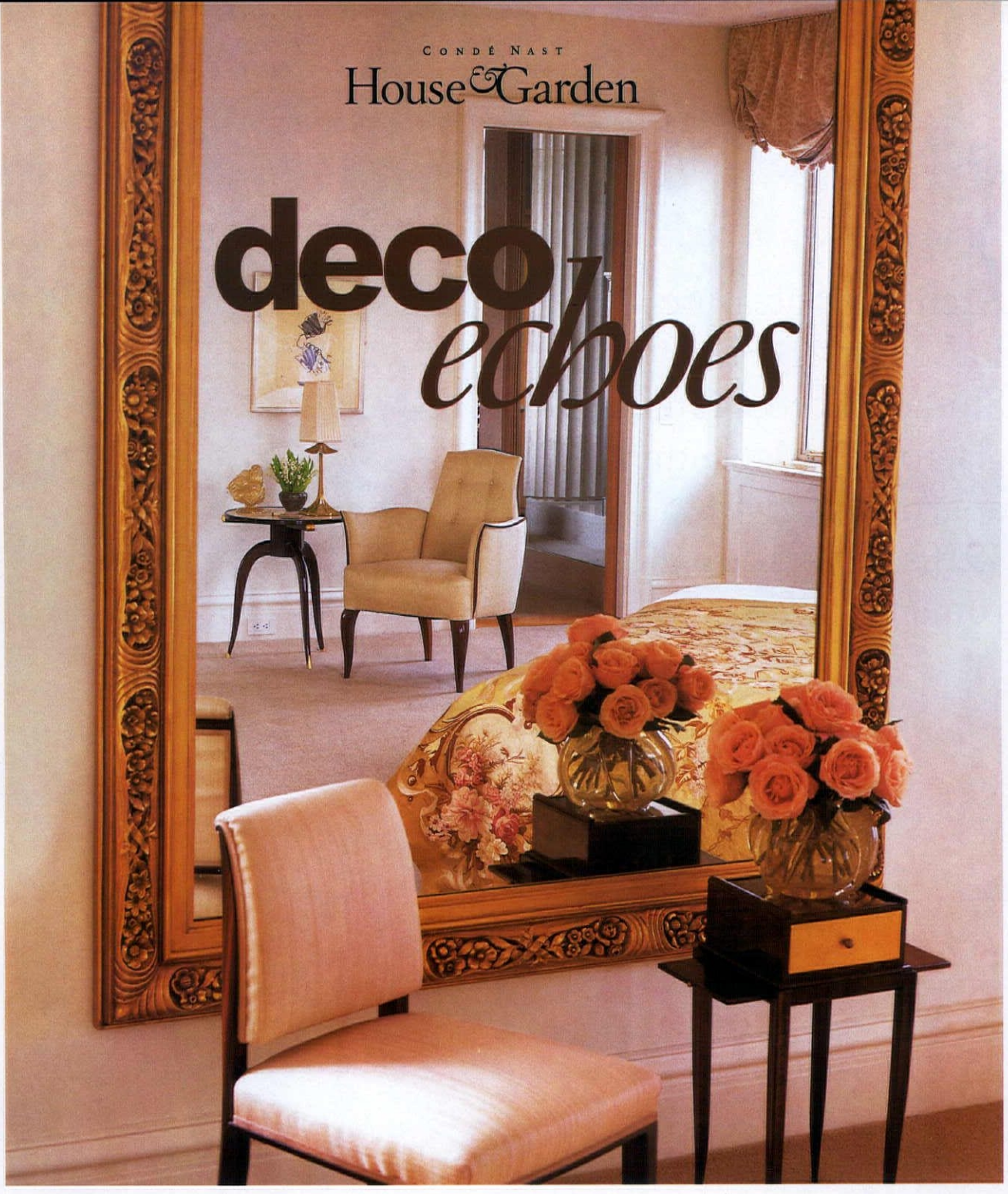


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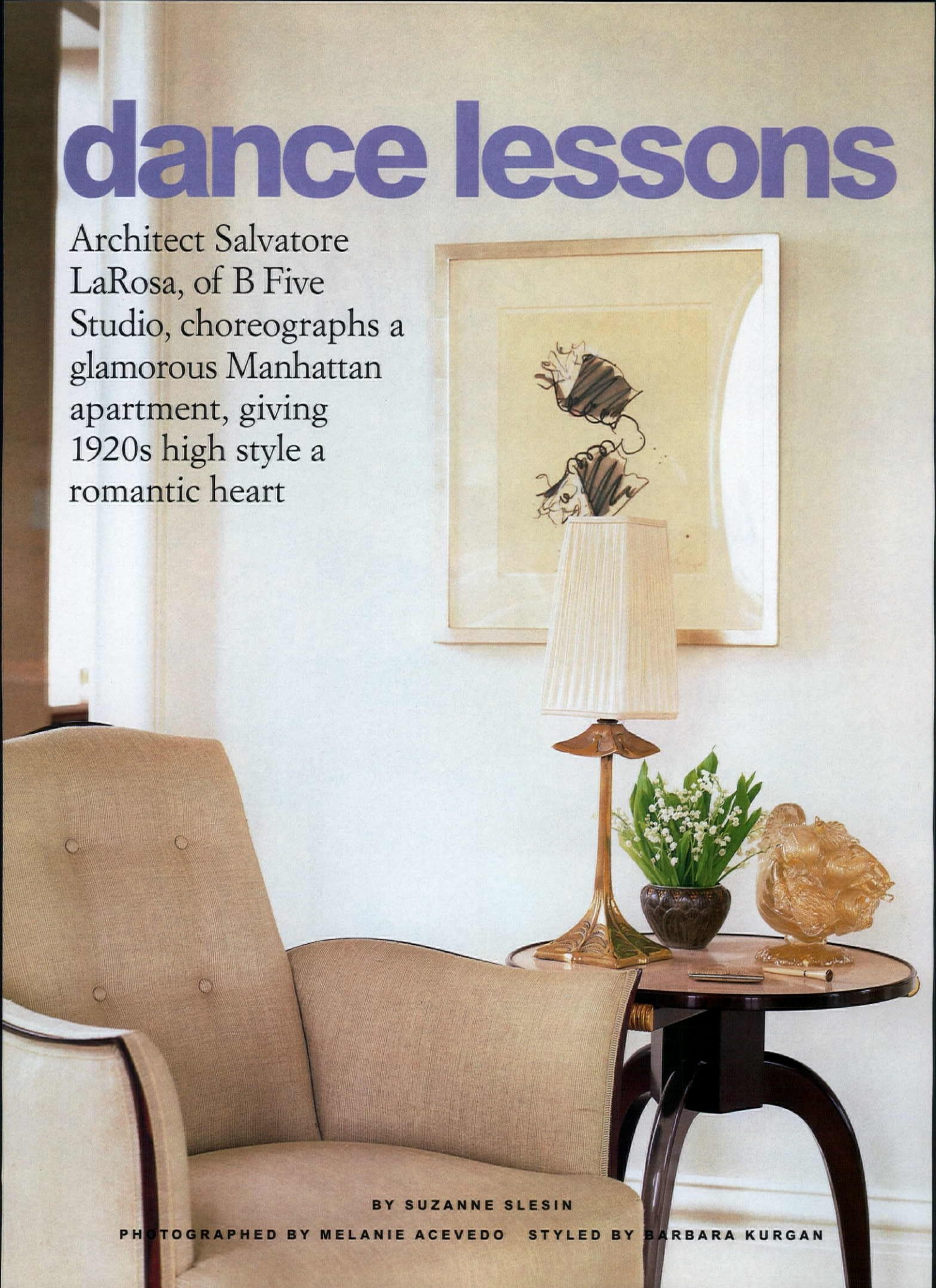
deco echoes



first principle Fine lines, a sense of luxury and urbanity, and a tradition of expert cabinetmaking are the distinguishing marks of Art Deco style. Considered revolutionary in the 1920s, Art Deco is today inspiring a generation that appreciates its refinement and standards of craftsmanship. Rather than trying to re-create period rooms, architects and designers are responding to the spirit of Art Deco with a look that is lighter and more frothy than the original. Pale upholstery contrasts with dark woods; and bold contemporary art and exquisite objects infuse the style with youthful energy.

dance lessons

Architect Salvatore LaRosa, of B Five Studio, choreographs a glamorous Manhattan apartment, giving 1920s high style a romantic heart



BY SUZANNE SLESIN

PHOTOGRAPHED BY MELANIE ACEVEDO STYLED BY BARBARA KURGAN



Stylish furniture, rich textiles, and modern art recall the luxury and elegance of the Art Deco period. In the bedroom, opposite page, a 1992 Claes Oldenburg drawing hangs near a French 1930s chair upholstered in Mekong silk from the Jim Thompson Thai Silk Company. The sophisticated mix of textures on the living room sofa, this page, is played out in a rectangular pillow in a Clarence House silk, a round pillow covered in a linen damask from Brunschwig & Fils, and a Fendi throw edged with chinchilla rosettes.



WALKING INTO THE living room of a luminous Manhattan apartment, one can almost hear the last notes of an overture as the curtain rises on a stage where pieces of furniture are posed like graceful, agile dancers. The room seems more choreographed than designed: two dark and diminutive Süe et Mare chairs are *en pointe;* a Ruhlmann desk and chair stand by the window, ready to execute a pas de deux; and over to the side, a lissome chaise upholstered in silk velvet looks as if it is about to begin a jeté across the room. "The body gestures of the pieces are important," says Salvatore LaRosa, a New York architect who spent the last three summers renovating and refurbishing the 2,300-square-foot space in a landmark Art Deco building. "Each piece has its own personality, and there is a conversation happening among them," he adds. "And look—each piece is on its toes." No wonder.

LaRosa's clients—she is president of a dance foundation and editor of *zwice,* a new dance and culture magazine (its first issue was dedicated to "feet"), and he is a prominent investment adviser—were committed to putting together an intensely thought-out interior. Their varied collections, which include paintings by Robert Rauschenberg, Roy Lichtenstein, Willem de Kooning, and Richard Diebenkorn, vintage photographs, Christofle vases, Lalique glass, and Bakelite jewelry, not only would play off one another but would be integrated



into an Art Deco framework. "The coherence of living in an Art Deco–furnished apartment in an Art Deco building had a special appeal for us. It had to do with the fact that our children are members of the fourth generation to live in this building," she explains.

The elegant lines and stylish shapes of Art Deco, which evolved in Europe and America in the 1920s and 1930s as an antidote to the florid ornamentalism of Art Nouveau, also particularly suited the clients' sensibilities. "I always found the Art Deco style very luxurious, elegant, and modern, and I imagined that the people who once lived with these things had more leisurely lives than we do today," she says.

Still, LaRosa found it challenging to create an interior where the spirit of the era, rather than a stilted reproduction of it, would play the starring role. Because of his clients' "commitment to living with the best examples of the era," LaRosa soon found himself under the spell of Art Deco. It is a style, the architect says, "that

As in the other rooms, furniture is used sparingly in the living room, above left. Pieces are placed on a custom-made oval rug from V'Soske. The dark-wood side chairs are by Süe et Mare. The walls display a 1950 painting by William Baziotes and a 1937 drawing by Fernand Léger. Metal-mesh shades by Hand-woven Studio withstand the glare and heat of the sun. A Jacques-Émile Ruhlmann armchair, above, is pulled up to one of his masterpieces, a 1923 macassar-ebony, ivory, and shagreen desk.

Large-scale artwork and mirrors are used throughout the apartment for dramatic effect. In the foyer, right, a 1940s bronze sconce has been mounted directly on a large mirror framed in gold leaf. At the end of the hall, a suede curtain can be pulled to shield a circa 1925 tooled-leather and macassar-ebony cabinet designed by Clement Mere, which came from the Primavera Gallery, NYC. The vase is by Lalique.

Ocean Park #23, a 1969 painting by Richard Diebenkorn, above, hangs on the wall between the living and dining rooms. An untitled work by Donald Judd is in the background.

The polished macassar-ebony dining table, opposite page, designed by B Five Studio, catches the image of a 1988 Roy Lichtenstein. The vase is Gubbio pottery. Instead of a chandelier, a 1961 mobile by Alexander Calder hangs over the table. The vintage French Art Deco chairs are upholstered in a woven leather from Dualoy.

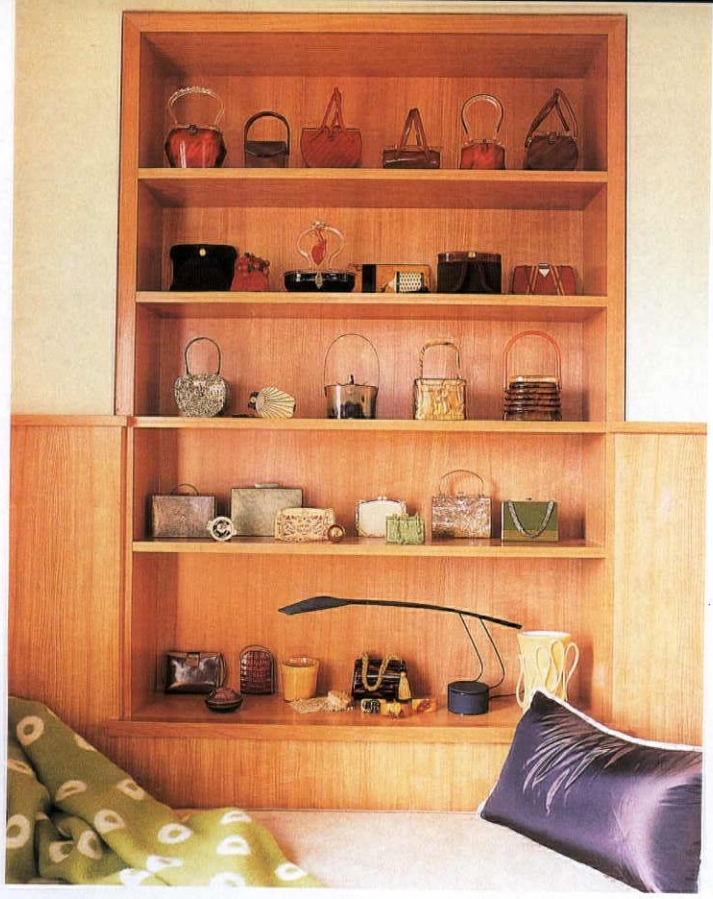


"The apartment is always about **the body's relationship** to the different objects in it"

—SALVATORE LAROSA




The clients' collections not only play off one another
but are integrated into an Art Deco framework
BVLGARI
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Pale-wood shelves and cabinetry unify the rooms. Long shelves stretch across the walls of the study, opposite page. B Five Studio designed the combination table/cabinet. Salvatore LaRosa calls the ottoman, which is upholstered in Hermès pig suede, a "hostess stool" on which "the lady of the house can perch and carry on the obligatory conversation." The T. H. Robsjohn-Gibbings armchair is covered in matching suede. Vintage black-and-white photographs, plastic pocketbooks, and Bakelite bangles are on display.

More plastic pocketbooks, left, collected over years at antiques shows, fill a niche in the guest room.

Glass-fronted pale Chinese Sen wood cabinets, below, designed by B Five Studio, are contrasted with the pale gray granite table and countertops in the handsome galley kitchen. The chairs are by Arne Jacobsen and are from ICF, NYC; the lighting fixtures are from Ann Morris Antiques, NYC.

contemporized Louis XV and Louis XVI French furniture, which is still considered the best furniture ever done."

Although LaRosa sought out many original pieces from the era (1930s armchairs, an André Groult cabinet, an Alberto Giacometti table), his firm also designed a chaise for the living room, as well as a cabinet and an ottoman for the study. "We were influenced by the tradition of the great cabinetmakers," says LaRosa, who also came up with an array of textiles rather than using period rugs and wall treatments. Instead, he chose fabrics that would reflect light: lustrous velvets, a shiny damask, a woven silk that, he says, "harken back to the period but are not from the past."

Particularly modern is the metal mesh fabric that solved the problem of covering the twenty-fifth-floor windows. "Everything else would rot because of the ultraviolet light," says LaRosa. Gathered into delicate-looking shades, the metallized fabric can hold up not only to the bright light but to what he calls the "breezes of Manhattan": there is no air-conditioning in the dining and living rooms. "They like fresh air," says LaRosa of his clients.

So does he. Because the rooms are relatively small, LaRosa wanted to keep a feeling of open space. Mirrors





In the master bedroom, above and on page 107, the wall of mirrored closet doors is both functional and light-enhancing. A 1977 oil on paper by Willem de Kooning hangs above the bed, which is draped in a 19th-century Aubusson carpet. The Ruhlmann chair in the foreground is upholstered in a silk from Jim Thompson. In the small dressing room off the bedroom, opposite page, Christofle and Linossier vases, from Primavera, NYC, sit atop a rolltop cabinet designed by B Five Studio. Sources, see back of book.

throughout "extend the views, reflect the light, and also help intentionally confuse the people moving through the different spaces."

Like some of the furniture, the apartment is poised, formal, on its toes. Dark woods contrast with pale upholstery, rich velvets with shimmery silks, and bold, bright-colored contemporary art is a foil for the more demure pieces. There is a masculine strength and a gentle femininity, which are best exemplified in the dining room. Four vase-shaped pottery sculptures—two feminine, two masculine—are part of the legs of the table, whose macassar-ebony top has been polished to a mirrorlike sheen.

Because the dining room can be entered from three directions, the architect wanted people to see the table differently, no matter which approach they used. "The apartment is always about the body's relationship to the objects in it and the way one moves through the rooms," says LaRosa.

Like the dancers in a corps de ballet,



objects and furnishings weave their own visual magic and play their own spatial games. In the living room, a sweeping oval of a rug leads the eye diagonally across the room; in the dining room, a sprightly mobile by Alexander Calder, instead of a chandelier, floats over the table; in the master bedroom, a rose-hued nineteenth-century Aubusson carpet is on the bed; and in the study, playfully bejeweled pocketbooks are paired with graphic black-and-white photographs by Louise Dahl-Wolfe and Horst. "I love finding the progression of ideas and seeing the same colors or patterns in different mediums," says one of the clients.

She also appreciates the craftsmanship of Art Deco. "So much care was given to dressing tables, bars, even cocktail shakers—I aspire to that luxurious lifestyle," she adds. And she considers her 1923 Ruhlmann desk one of the prizes of her collection. "The raw materials—macassar ebony that had to be brought from Africa and the ivory and shagreen that were obtained in a barbaric way—have been transformed in the most refined and elegant way," she says. The desk never fails to elicit a strong emotional response from her. "I see the combination of the savage and the sublime in one piece of magnificent furniture. I see pain and absolute beauty. That's why I think that desk is so exciting." And so, like a prima ballerina who has mastered the synthesis of anguish and grace, the desk takes a deserved position at center stage.

trade secrets

high styles

Like great craftsmen behind the scenes of a big production, architect Salvatore LaRosa and his B Five Studio associate Bob Vogel designed superb furniture, rugs, and cabinetry for a New York City apartment. LaRosa dressed new and period pieces in costumes of shiny, neutral silks. A well-chosen cast of his clients' art and objects completes the set.



fancy footwork

^ IN THE LIVING ROOM, the wool-and-silk oval Rope Scroll rug, custom-made by V'Soske, NYC, reinforces the rose theme that appears throughout the apartment. The sleek shine of Clarence House's Izmir Silk, top, updates a Ruhlmann chair, from Tony DeLorenzo, NYC, standing on tiptoe in the living room.





in top form

^ ARCHITECT Salvatore LaRosa, above, and Bob Vogel, of B Five Studio, designed the dining table of macassar ebony and installed pieces of Italian Gubbio pottery in each leg. Two of the pieces represent the male form, two the female. "We have left it up to each individual to determine which is which," says Vogel.





tactile textiles

^ A VELVET BY Jack Lenor Larsen, trimmed in a silk by Jim Thompson, covers the chaise, above right, a B Five Studio design. The pillow is made of Clarence House's St. Laurent silk. The silk throw is from Portantina, NYC. In the study, above left, a Deco-style table designed B Five Studio has an ottoman in pig suede from Hermès, left, for extra seating.

INTERIOR DETAILS AND PORTRAIT: MELANIE ACEVEDO; SILHOUETTES: NORMAN. PRODUCED BY JOYCE BAUTISTA

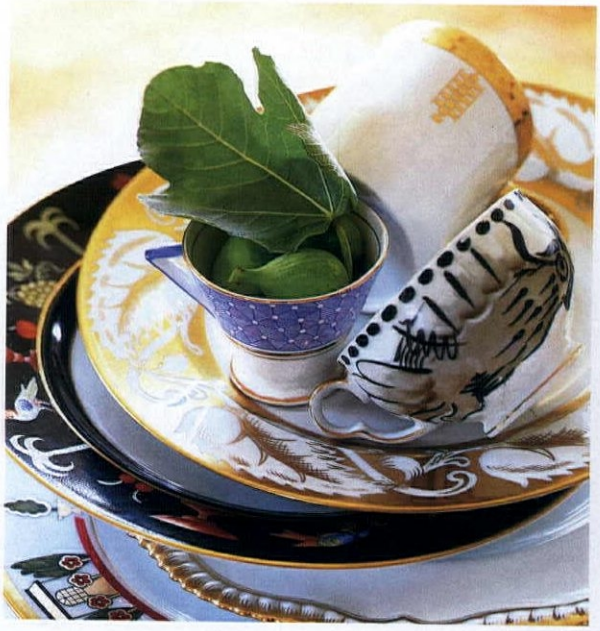


mirror image

^ THE VISUAL SPACE of the narrow hallway is extended with a mirror. A 1940s French bronze wall sconce has been electrified and mounted on a 23-karat-gold-framed, overscale mirror from Goldfeder/Kahan Framing Group Ltd., NYC. The lampshades were designed by B Five Studio.

to a tea

v ALTHOUGH not all Art Deco–inspired, the china patterns reflect a playful yet sophisticated sensibility. Current patterns from Cartier, Spode, and Tiffany & Co., are mixed with antique teacups and saucers. Instead of salad and dessert plates, dinner plates in different patterns are used for all courses.





shimmery shades

< LOOKING LIKE THE TULLE of a ballerina's tutu under the glare of stage lights, the gossamer window shades in the living room glimmer in the sunlight. The sun-resistant mesh, below left in four colors, is by Handwoven Studio and available through Randolph & Hein, NYC. The Art Deco window hardware is original and was restored.



bangles and baubles

> COLLECTIONS of period pieces reinforce the Art Deco look. They include, clockwise from top left, engraved Bakelite bangles, shagreen-covered accessories, vintage Lalique glass perfume bottles, and vases from Christofle and Linossier. Sources, see back of book.

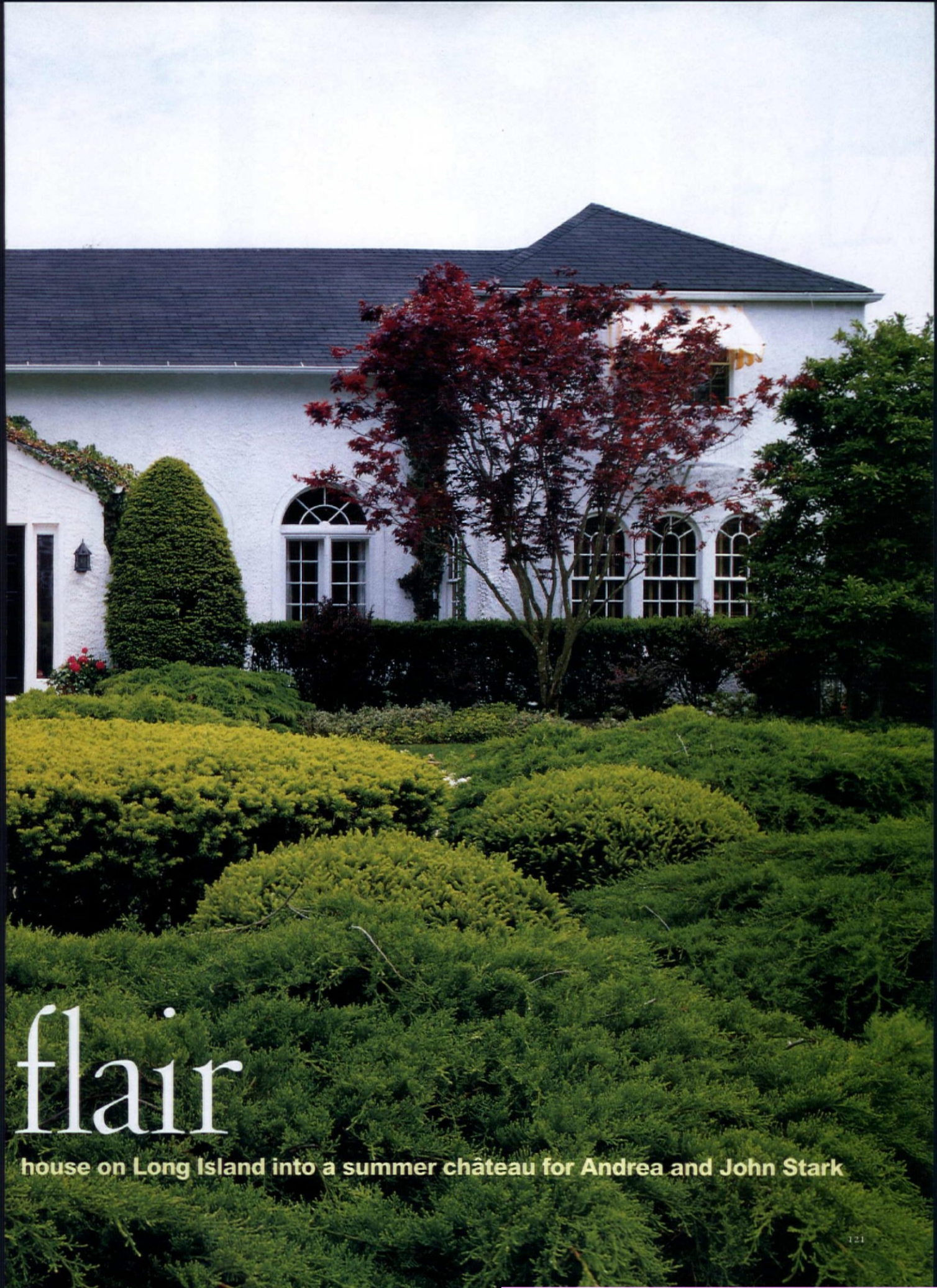


The Mediterranean house, which rises behind a profusion of evergreen shrubs and a gracious circular driveway, was once part of a large Westhampton, NY, estate. It was designed in the late 1920s in the style of the legendary Spanish-influenced mansions in Palm Beach.

mediterranean

Decorator Penny Drue Baird turned a late-1920s Spanish-style

BY SUZANNE SLESIN PHOTOGRAPHED BY MICHEL ARNAUD STYLED BY MAEERA MOUGIN



flair

house on Long Island into a summer château for Andrea and John Stark





ANDREA AND JOHN Stark are confirmed old-world enthusiasts. "Formally" is Andrea's description of how she likes to entertain in their Manhattan duplex. But on weekends, especially those during the summer, when they go out to Westhampton, on Long Island, the couple takes a more relaxed approach. Their interior decorator, Penny Drue Baird, describes the shift as the difference between "sit-down dinners in the city" and "a lot of milling around in the country."

Baird, whose fifteen-year-old New York company is called Dessins, Inc., is known for traditional residential decorating schemes. "But I'm really more comfortable in jeans than a ball gown," adds the decorator, who enjoys coming up with solutions that have a certain amount of flair. Baird seems especially eager to rise to the occasion when her clients have a fantasy about the kinds of rooms they want. (One recent client requested she translate the feeling of the lobby of the Ritz

Ebony-stained woodwork and white stucco walls emphasize the Mediterranean theme of the foyer, above left. The table and mirror are from a Paris flea market; the antique diorama of a ship is from Newel Art Galleries. In the living room, above right, two Stark Ratchet sofas are upholstered in a cotton blend and trimmed with bullion fringe; the draperies are a patchwork of Heraldiques fabric in two colors; all from Old World Weavers. The tan-and-white carpet is a French petit point wool from Stark.



A *"not-too-dressy château"* was how Penny Drue Baird interpreted her clients' decorating fantasies

Hotel in Paris to a house in Connecticut.)

The Starks—he is the chairman of the Stark Carpet Corporation, she is a freelance writer—were inclined toward a European look when they bought a late-1920s house that recalls the style of Addison Mizner, the fabled Palm Beach architect, two years ago. "A not-too-dressy château" was the way Baird interpreted the couple's wishes. "In decorating, people have fantasies about what will make them feel good," she says. Both decorator and clients were eager to emphasize the house's Mediterranean look. Baird added beams to the ceiling of the imposing living room ("Please don't call it a Great Room," she says) to enhance its baronial air.

"I always feel," she explains, "that the decor should marry the space. For example, I don't like to do a formal French look in a Manhattan high-rise." But in Westhampton, the idea was to provide a fairly formal setting and give the interior







John and Andrea Stark with Amstel in the back garden, top. Keeping the interior "summery" meant omitting curtains for the windows in the dining room, above. The lacy plaster moldings, from Hyde Park Fine Art of Mouldings, Inc., mirror Andrea's milk-glass pieces. Chairs covered in Old World Weavers fabrics surround the antique table. The painted buffet, left, is from a Paris flea market.



what Baird calls a summery feeling.

After knocking down walls to enlarge the dining and living rooms and creating a master bedroom suite out of four small rooms on the second floor, Baird and the Starks went shopping. In Florida, Andrea found some torchères that had come from a Mizner estate. "In a world where everything is modern and disposable, John and I wanted a home that was grounded in history," she explains. They also traveled to Paris, whose flea markets provided about 80 percent of the furnishings. "Penny had every room drawn out," says Andrea, "and she knew exactly what she was looking for. She wanted to be sure the house would be light and airy."

And of course they used the resources of the Stark companies—sofas, fabrics from Old World Weavers (a division of Stark), and lots of rugs. Baird remembered how much John had liked a toile-covered bedroom she had designed, so she gave the couple one of their own—"a very happy, a cozy and coddled, environment," says Baird, who swathed the walls and bed in a yellow-and-white toile and coordinated it with checked and striped materials. The



The master bedroom suite, with its faux bamboo and pale-yellow-and-white toile, was designed to be "*a happy, cozy, and coddled* environment"

adjoining bathroom and dressing room, decorated with faux bamboo and the toile, are equally soigné.

While Baird refers to the interior as the "house of neutrals," she provided it with a strong graphic background, contrasting white stucco walls with dark-painted plank floors and dramatic wood beams. Because she felt that "everyone had the same rolled-arm sofas," she chose a pair of more angular, Tudor-style Ratchet pieces, which are placed opposite each other by the fireplace.

The draperies in the living room were a result of a foray to France. "Penny and I noticed the fabric when we had dinner at a château outside of Paris," Andrea says; Baird then had it duplicated. By contrast, she left the dining room windows bare. Because the ceiling is fairly low, she put a swirling plaster frieze on it, instead of on the walls, and recessed the low-voltage lighting. "That allowed me to avoid a chandelier that would bring the eye down," she says. Baird also introduced a striking Italian painted buffet to the room. "It's quirky and a little weird, but we wanted it to be fun," she says.

A feeling of lightheartedness is apparent throughout. "It's like being in the south of France on vacation," says John. "It's a happy house where our children can bring their friends on weekends," his wife adds. "I just wish I lived there all year round." But with this couple's busy schedule, that seems destined to remain just another fantasy.

The master bedroom suite was designed around a yellow-and-white toile from Old World Weavers. The vanity, above, mimics the 19th-century faux-bamboo dressing table from Newel Art Galleries. All the bath fixtures are by Czech & Speake. The luxurious bed, opposite page, is reflected in an antique French mirror. Sources, see back of book.





The entire house reflects the couple's passion for collecting art and furniture. An antique Windsor bench, this page, with its original green paint, sits below the mahogany-and-steel stairs, designed by Gabellini Associates. Works by Fernand Léger, Franz Kline, and George Grosz hang in the living area, beyond. Cab chairs from Cassina USA, Inc., opposite page, surround the granite table in the dining room. Directly above the built-in cabinet is a drawing by Willem de Kooning; an Al Held painting is above it. The mobile is by Alexander Calder.





space module

IN SUBURBAN MICHIGAN, MICHAEL GABELLINI DESIGNED AN AIRY, BOXES-WITHIN-BOXES HOUSE WITH STUNNING DOORLESS ROOMS THAT SEEM TO FLOAT

WRITTEN BY MIMI READ PHOTOGRAPHED BY FERNANDO BENGOCHEA

STYLED BY MICHAEL REYNOLDS

linda dresner is most interested in a "sense of quality



that's sort of quiet, but it's there"



I DON'T LIKE overdecorated clothes, and I don't like the idea of overdecorating a woman," says Linda Dresner, who has the heart—not to mention the closet—of a true modernist. "A woman should be confident in her clothes and let her real personality emerge."

A successful businesswoman with a great eye and a talent for pampering others, Dresner loves contemplating the connection between women and clothing. How vulnerable women seem without their clothes; how subtly but surely their bearings and personalities change when they put on beautiful, strong articles.

At her eponymous shops in New York and Birmingham, Michigan, Dresner sells emphatically modern, startlingly beautiful designer clothing to women from all over the world. Both stores feature spare environments with modular rooms, stone floors, and diffuse but precise lighting that soothes some women and intimidates others. Clothing and accessories are displayed almost as art—which they are, in Dresner's eyes.

Dresner's quirky nurturing streak extends to her home life. On a Sunday morning, she spent three quarters of an hour whirling around in her kitchen in suburban Detroit. Deploying a set of 1950s Russel Wright dishes, she spread a lavish brunch across the white marble sheen of an Eero Saarinen table. "More coffee?" she asked her husband and two guests, already bouncing up to get it.

Between forkfuls, she talked about how her thoughts on fashion perfectly parallel her ideas about the interior of her house. Here, she gravitates to unadorned surfaces with quiet integrity, such as the golden mahogany of the stairs, the matte gray-blue slate of the floors, and the faintly industrial stainless steel of the immense, sculptural kitchen island.

The architect and designer Michael

In her stores and at home, Linda Dresner likes unadorned surfaces. She designed the gray granite coffee table in the living area of the loft. The tan leather sofas are by Stendig. An African staff stands to the left of the fireplace.



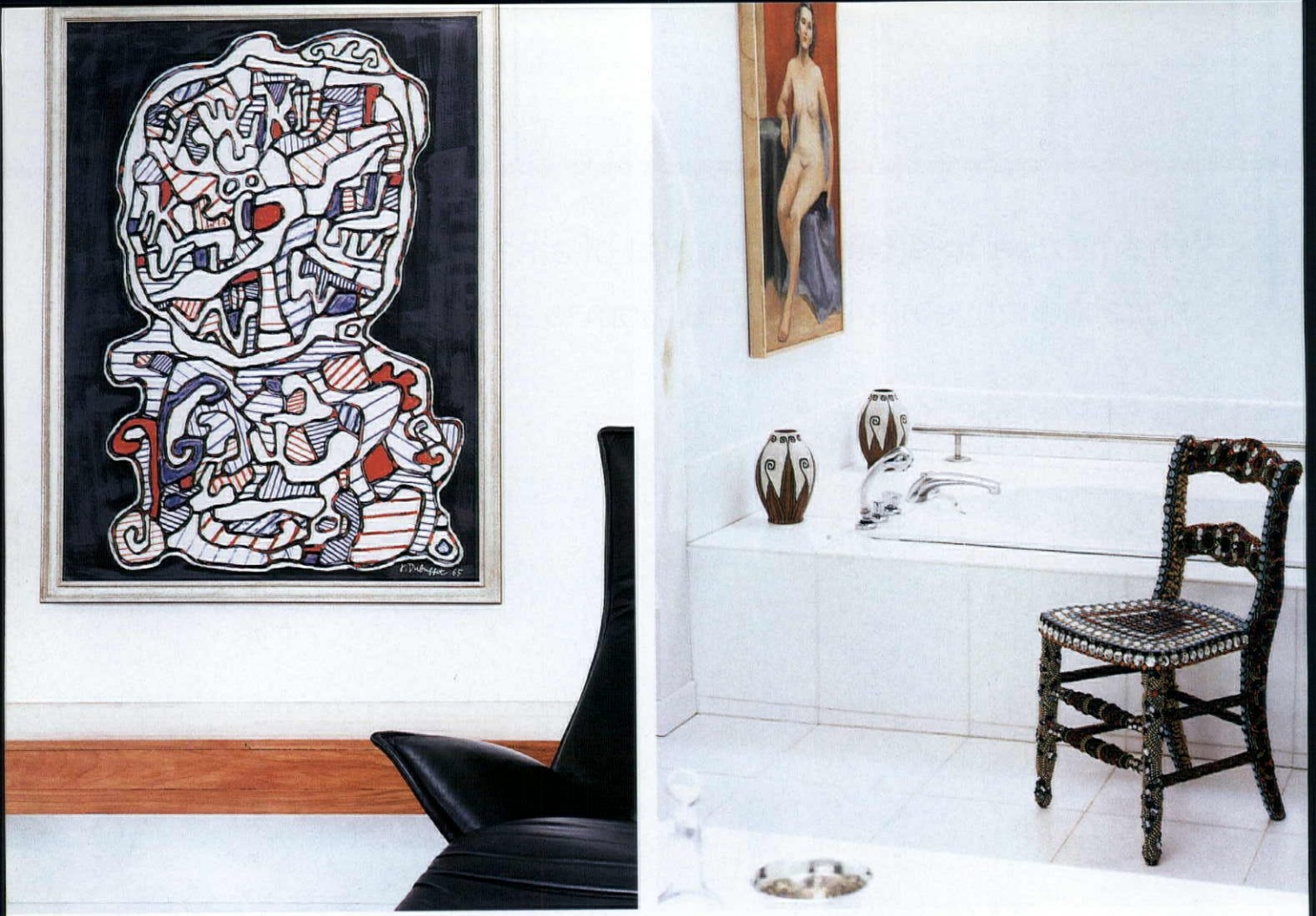
Gabellini created the 6,000-square-foot house with a seamless skin of white concrete wrapped neatly around living spaces of deliberate ease. "It's done with post-and-beam construction," says Gabellini. "We didn't want to see columns, so we used a team that could make long spans. It's almost aeronautical."

Now two years old, the house is situated in a Victorian-era neighborhood, like a Learjet stranded amid horse-drawn carriages. Boxy and classically modern, the interior has no hallways and very few doors. "It has the openness of a nautilus shell," Gabellini observes. "There's a spiraling movement from one room to another." Floating modules enclose bathrooms, pantries, stereo systems, bedrooms. These small boxes are poised inside the larger box of the

Bluestone and stainless steel give the kitchen a sleek, cool look. A collection of Clarice Cliff vases on a mahogany ledge provides a jolt of color. The Eero Saarinen white marble table, above, is from Knoll, NYC; the Cab chairs are from Cassina. The silk-taffeta curtains are from Christopher Norman. The stove, opposite page, is by Gaggenau, the sink fixtures by Elkay.

"**the house has the openness** of a nautilus shell. There's a spiraling movement from one room to another"—MICHAEL GABELLINI









Though the Dresners constantly edit their collection, some pieces, including the Mies van der Rohe daybed from Knoll in the master bedroom, stay put. Gerald Kamitaki's graphite-painted wood diptych *14 Mile Road* is another favorite.

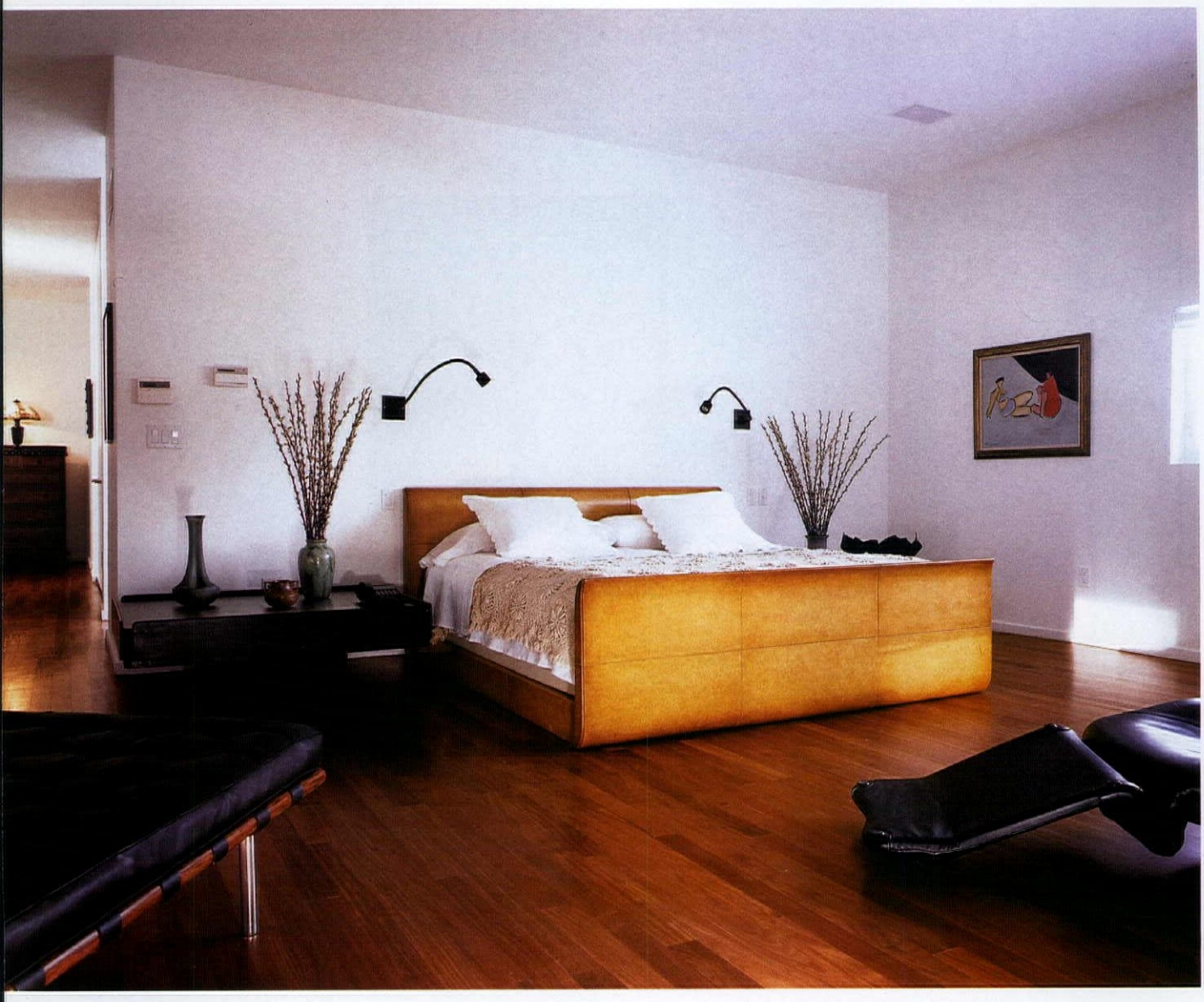
house's perimeter, and all are surrounded by extravagances of air. Gabellini broke up the predominantly horizontal space with a double-story dining room. "It's a soaring, vertical, light-filled volume," he says. "I call it the deep-breath space."

Everything in the house bespeaks a lifetime's obsession with art and furniture. Over the years, Dresner and her husband, Milton, a real estate investor and builder, have collected superbly designed pieces whose lines challenged the pieties of their eras and hold up nicely in our own. Gabellini kept the collection in mind. "The walls were designed as gallery walls," he says, "to create a calming graphic background for paintings, folk art, and furniture."

Art fills private and public spaces. Opposite page, clockwise from top left: A Dubuffet painting hangs in the living area. Charles Gatteau vases, a chair by artisan Dianne Vetromile, and a painting found at a flea market fill the master bath. In the living area, an Emil Nolde painting hangs above a cupboard by Alessandro Mendini; the recliner is a generic 1950s piece. Zinc caryatids and an Outsider art toothpick star are in an upstairs hall.

The Dresners have brought home everything from a Calder mobile to a pair of ponderous Arts and Crafts armchairs signed by Gustav Stickley. If they love something—and only if they really love it—it stays. "I don't have a team of decorators," Linda says. "I don't have a team of landscape architects. It's a very personal kind of space. I really don't do things for the pleasure of pleasing other people; I'm too old for that. We've been married for twenty-seven years, and lots of this furniture is like part of our family."

You can find some of those old favorites by walking—no, levitating—up a flight of stunning wood-and-steel stairs. (Gabellini hired a metalworker from the auto industry, an old craftsman, to build them. He was the only person the architect could find to construct a seamless steel span of almost thirty feet.) In the master bedroom, there is an original Mies van der Rohe daybed, with chocolate leather upholstery, that the Dresners bought as newlyweds. Refined and rich, it is justly situated before a vast, tarnished American mirror and a serenely obsessive diptych by New York artist Gerald Kamitaki, a friend of Linda's. Kamitaki's graphite-painted wood panels are gridded, lightly folded, and heavily pierced, with tiny screws nesting in





the holes. "I love this painting," Linda says, "because it's such a mysterious thing to live with. As the light changes, the color of the graphite changes. It can look flat or extremely textural."

Linda displays another mood in her guest bedroom, with its Arts and Crafts twin beds by Gustav Stickley; an eccentric western horn armchair with ladylike proportions, and a giant state-of-the-art TV, which adds the kick of gentle vice to the mix. She knows the secrets of exorbitant comfort and is liable to put the finest linen sheets on a bed and add a handwoven blanket and a doughy white down comforter. On the bedside table, she piles dark Michigan cherries in a pale blue bowl next to a cool Evian bottle.

At home and in her store, Linda is most interested in what she calls this "sense of quality that's sort of quiet, but it's there." Even without her talents for business, design, and domesticity, she could probably have made it on wit. On a trip to Milan, the Dresners saw some women on the street wearing white thigh-high boots and filmy clothing.

"Who are they?" Linda asked Milton.

"They're prostitutes," he said.

She thought about it. "It's a good business," she told him. "No inventory."

Mimi Read is a writer based in New Orleans.

There are few interior doors—even in the master bedroom, above. The parchment-veneer bed is available through Zawislak/Clark Custom Furniture and is made up with Calvin Klein's White Sateen linens. The bedside table is from Knoll; the painting is by Milton Avery. Linda Dresner, left, sits happily in the kitchen.



Milton Dresner's closet is as trim and stylish as a room. The wooden platform bench is a 1947 Herman Miller design. Sources, see back of book.

ready for their *close-ups*

THE REAL CHAIRPEOPLE in Hollywood are not necessarily studio chiefs. Interior designers Sally Sirkin Lewis, Mimi London, and Nancy Corzine have set the standard for California glamour for decades, yet they've never worked on a lot (except of the auction variety). Their stylish interior designs, beautiful fabrics, classic furniture, and legendary business sense have kept them on the A-list with glittery clients such as Joni Mitchell, Tommy Hilfiger, and Kim Basinger. We captured these doyennes of decorating on a rare break: the California design world gathers this month for an influential home furnishings market. Shot with their favorite dining chairs, they are, from right: Lewis and her sleek Essex opera chair, London and the sensuous Mimi's Favorite dining chair, and Corzine and her delicate Renoir side chair. They oughta be in pictures!



PHOTOGRAPHED BY PAUL JASMIN | PRODUCED BY NEWELL TURNER


defining moment
STYLED BY PAUL FORTUNE
SOURCES: SEE BACK OF BOOK

35 reasons

the joy of sexy

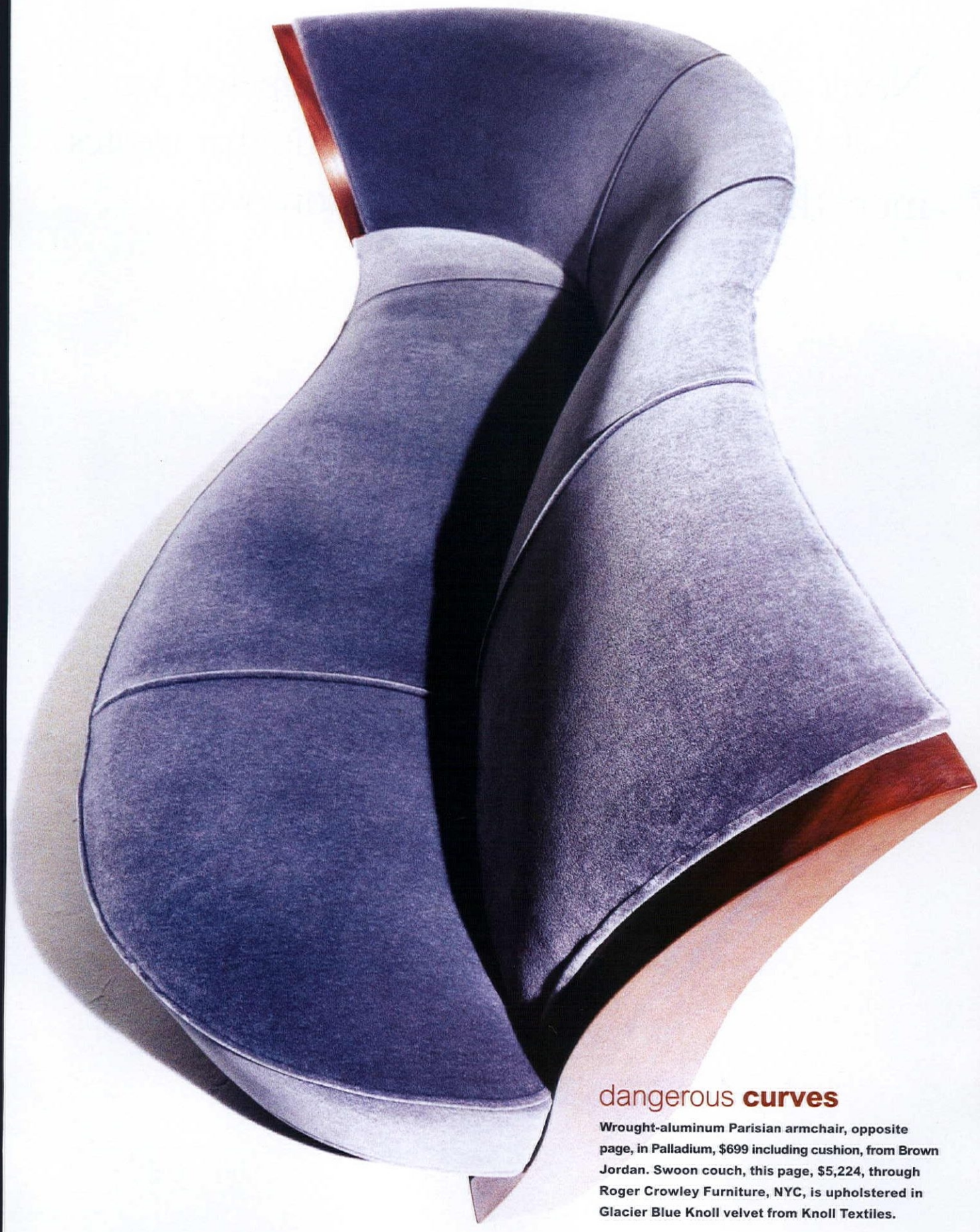
Eros invades *every room of the house* with seductive chairs and slithery sofas

MAYBE IT'S BECAUSE THE SAP is rising, but suddenly all the furniture we're seeing is sexy: the seductive turn of a leg, the come-hither look of a slick vinyl chair, the broad-shouldered back of a chaise. Hemlines are up, legs are bared, giving slipcovers a new cachet. They're easy to put on and take off, too. Humans, it seems, aren't the only ones that like to slip into something more comfortable.



PHOTOGRAPHED BY JOSÉ PICAYO

PRODUCED BY BROOKE STODDARD



dangerous **curves**

Wrought-aluminum Parisian armchair, opposite page, in Palladium, $699 including cushion, from Brown Jordan. Swoon couch, this page, $5,224, through Roger Crowley Furniture, NYC, is upholstered in Glacier Blue Knoll velvet from Knoll Textiles.

Never mind those etchings. Come up and see *the seating plans*—a chaise longue that invites more than lounging, a sofa to swoon over . . .



perfect **petites**

Gothic chair, above left, $1,916, upholstered in yellow velvet, from Baker Furniture. Scott slipper chair, right, $2,255, from France, designed by Philippe Hurel and available through Profiles, NYC.

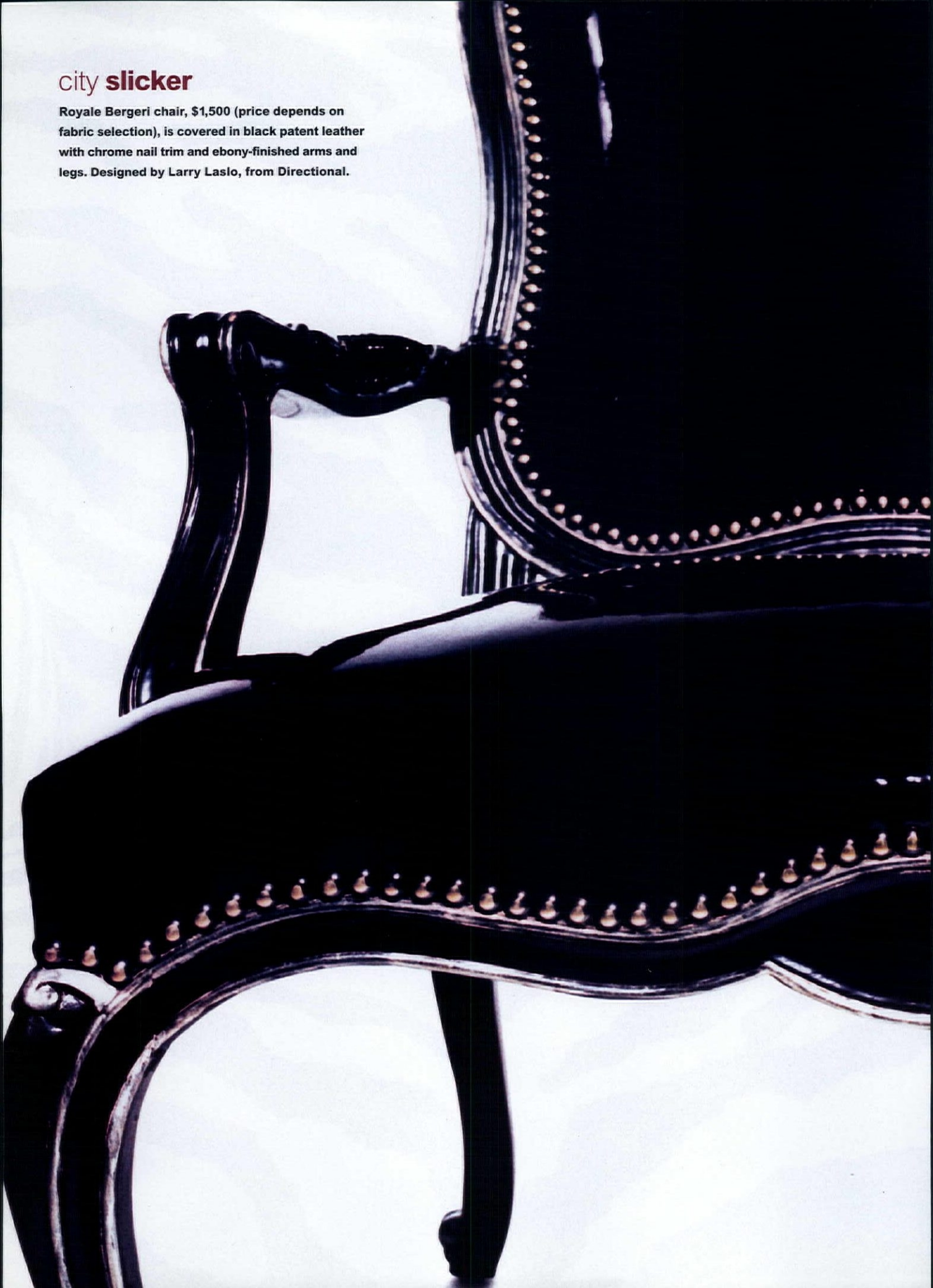
give me **some skin**

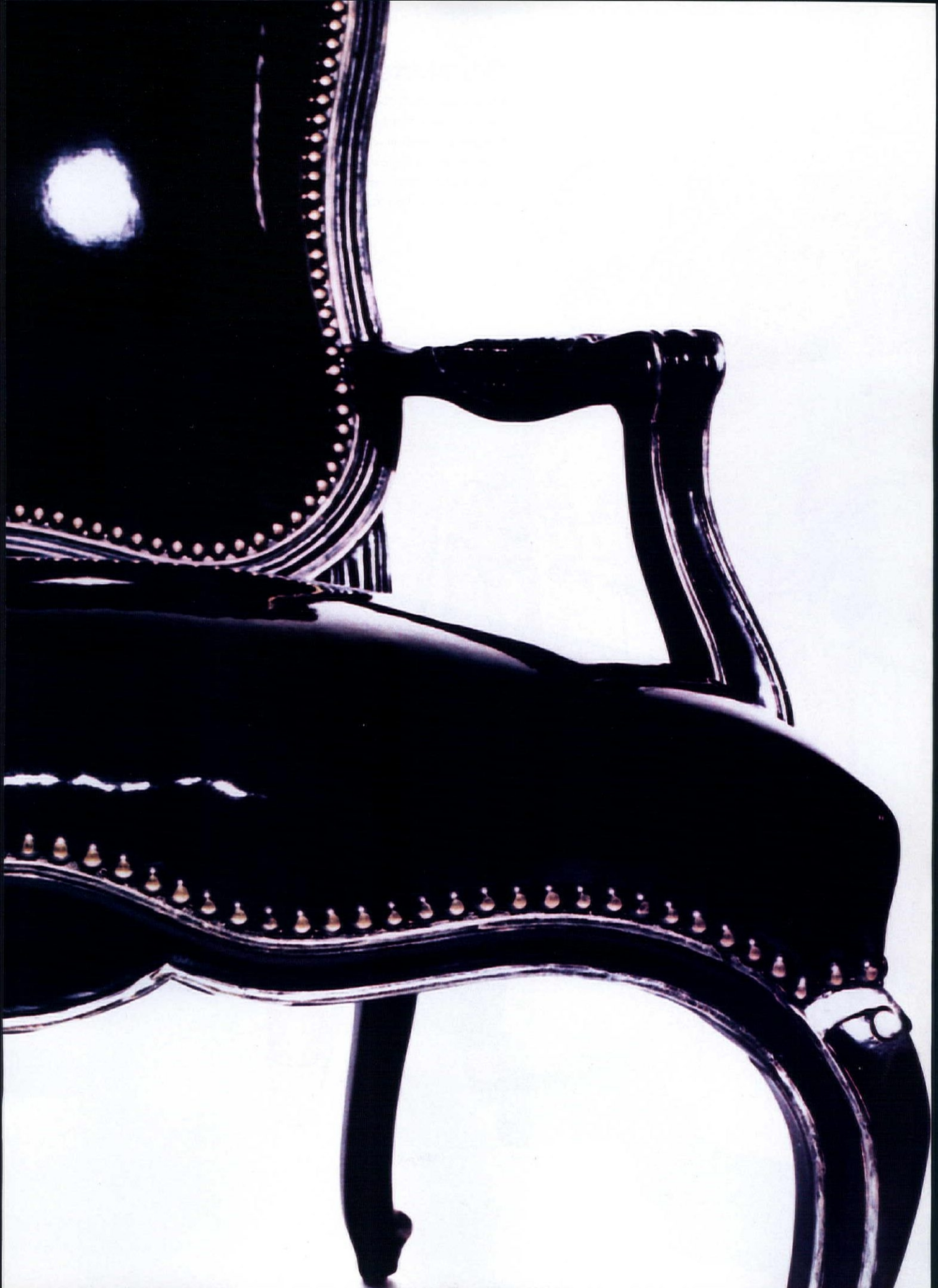
Emily chair, opposite page, $960, designed by Bob Williams and covered in Tiger-Ivory cotton-and-acrylic blend. Chair and fabric available at Mitchell Gold.



city **slicker**

Royale Bergeri chair, $1,500 (price depends on fabric selection), is covered in black patent leather with chrome nail trim and ebony-finished arms and legs. Designed by Larry Laslo, from Directional.





flirty **skirts**

Stella chair, left, $1,240, has walnut legs, antique brass casters, and a 100% cotton slipcover in Summers Rose-Blush. Designed by Bob Williams, from Mitchell Gold. Miniskirt Slip chair from the Venice Collection, right, $1,510, with aluminum legs and upholstered in Woven Boucle, from Century Furniture.

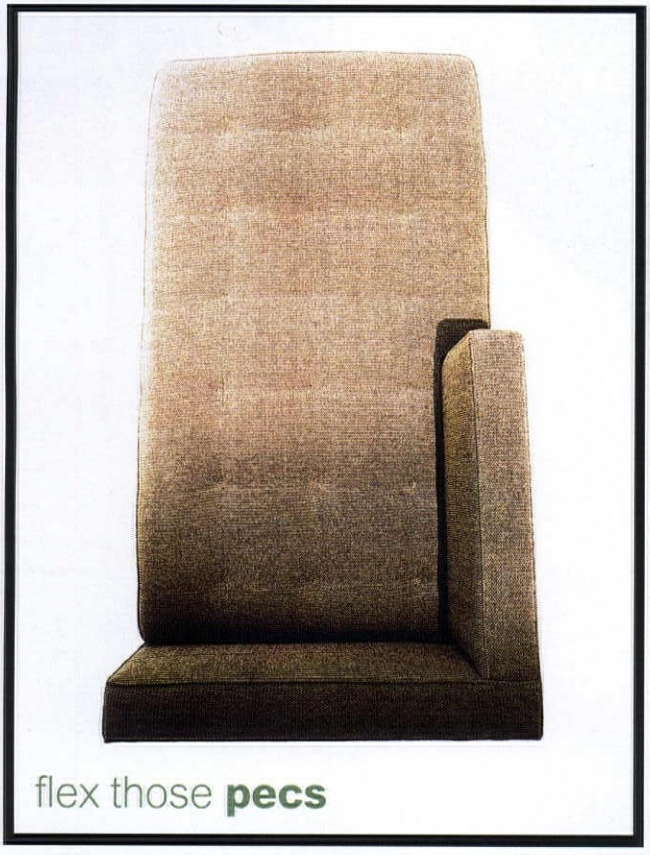




bare **shoulders**



a gentle **embrace**



flex those **pecs**



sly and **sinuous**

Clockwise from top left: Thibault Désombre's handwoven rattan Mondo armchair, $930, Ligne Roset. Salon chair, left, $4,700, with Comme Ca cotton-and-wool fabric, by Jacques Grange for the John Widdicomb Company; and, right, armchair, $1,789, covered in White Hop Sack Weave with a cotton plaid back, Milling Road. Denpasar chaise longue, about $1,150, is made of pulut, a type of rattan, by Les Migrateurs. Larry Laslo's chenille-covered Manhattan chaise, about $2,495, Directional.



rear **view**

Spica chairs have painted frames upholstered in Highland leather in black and Freesia, $595 each. Designed by Gijs Papavoine and available through Montis-Furniture Paradigms. Habu laced-back dining chair, center, $2,000, shown here in stained maple with leather back, is also available in mahogany or cherry with quilted satin or linen back. Made to order by HAF Ltd. Sources, see back of book.

Wouldn't you like to perch on *black leather*? It's



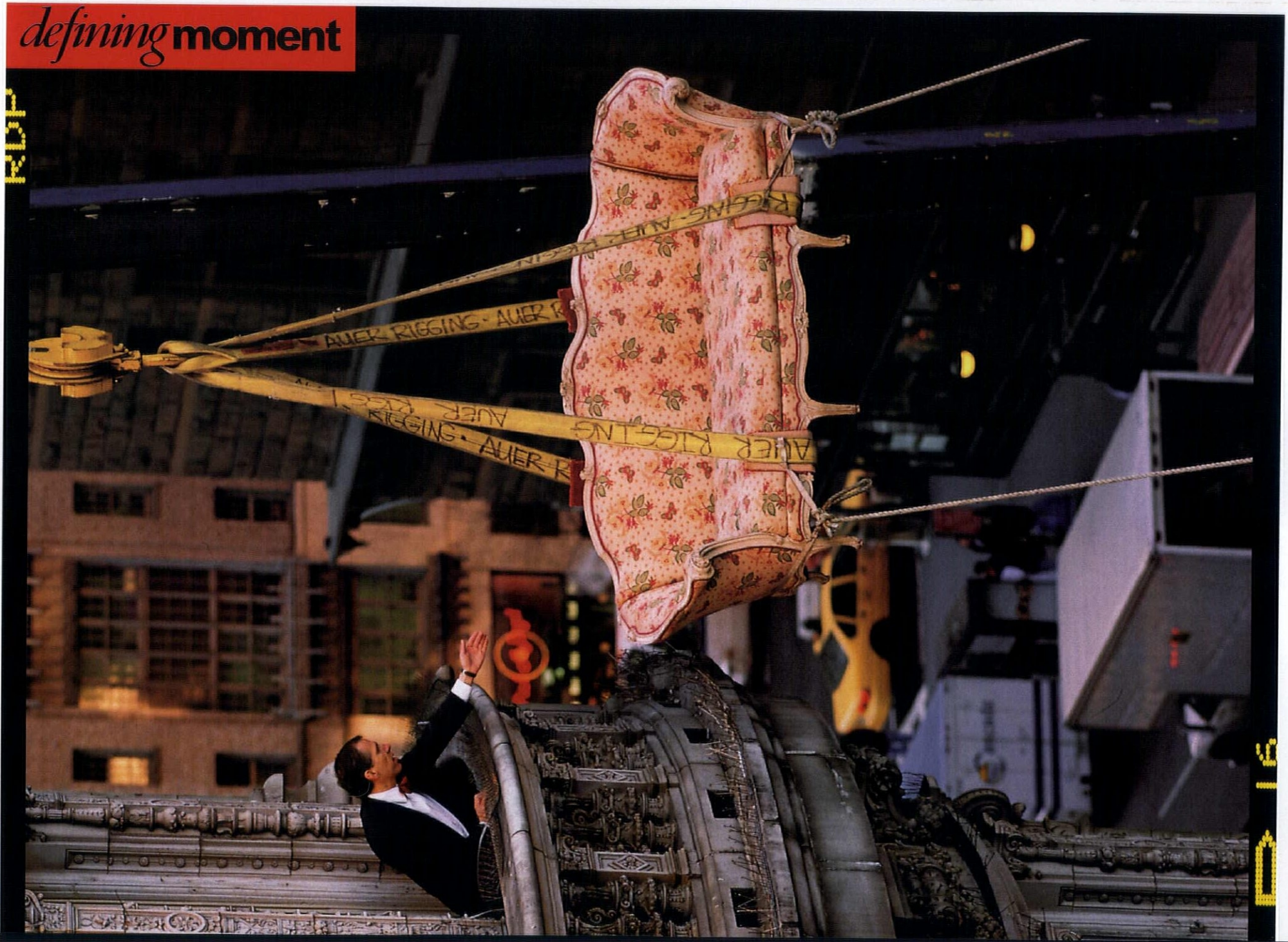
as smooth as butter—and definitely not straitlaced



window seat

SWINGING ON A STAR IS ONE THING; putting a star in a swing is another. Michael Simon, an interior designer with a passion for 18th-century French furniture, bought a superb François Reuze sofa at Sotheby's that's so big it had to be hoisted into his New York apartment. He eyed his prize as it swung in midair. "It was just as beautiful from underneath as it is from the usual vantage point," Simon says. He's even fearless about having partygoers sit on it. "I'm the only thing in this place that isn't from the 18th century, and all of it will outlive me."

PHOTOGRAPHED BY CHRIS SANDERS PRODUCED BY CYNTHIA FRANK


AUER RIGGING · AUER
AUER RIGGING

heavy petting

Your dogs will lap this up . . .



PHOTOGRAPHED BY WILLIAM WEGMAN

STYLED BY AZAN KUNG PRODUCED BY NEWELL TURNER



Round oak table, $12,800, with Limoges porcelain over steel-covered legs. Chandelier, $7,450, made of Limoges porcelain and bronze over steel. Both from the Park Avenue Collection and available through Bernardaud Boutique.

"Party of Three"

We're in a swivet over the entertainment center



"Très Shanghai"

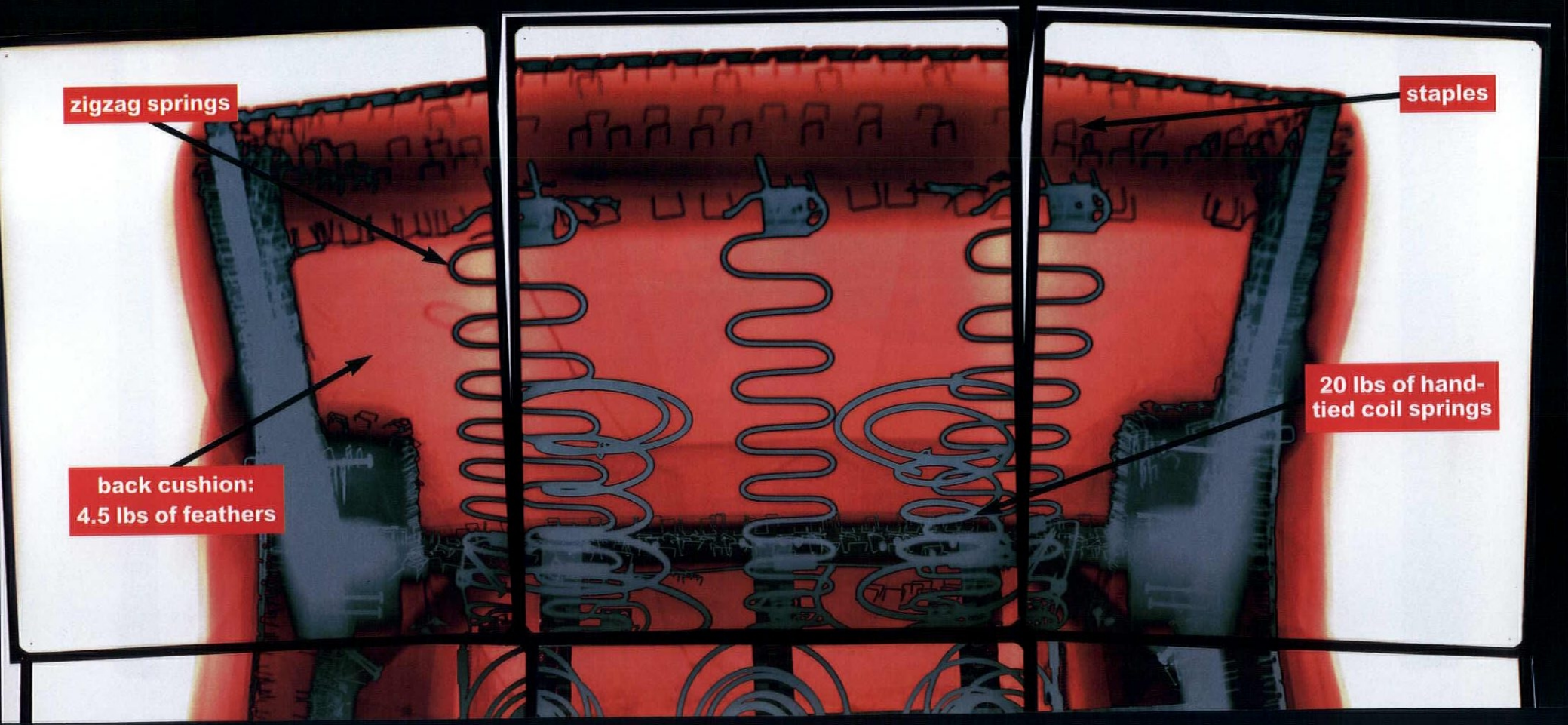
Opposite page: Route du Thé TV cabinet, $4,995, in red-lacquered alder wood. Designed by Jacques Luzeau, through Roche-Bobois USA. Zondra chairs in Erin-Copen and Nevada-Ocean, left, and in Palazzo-Peasoup and Nevada-Tart, right, about $630 each, from Mitchell Gold. All pillows and scarves from Shanghai Tang. This page: Vanity, $4,200, mirror, $1,050, and bench, $450, from the Paris Collection, Bernhardt Furniture. Sources, see back of book.

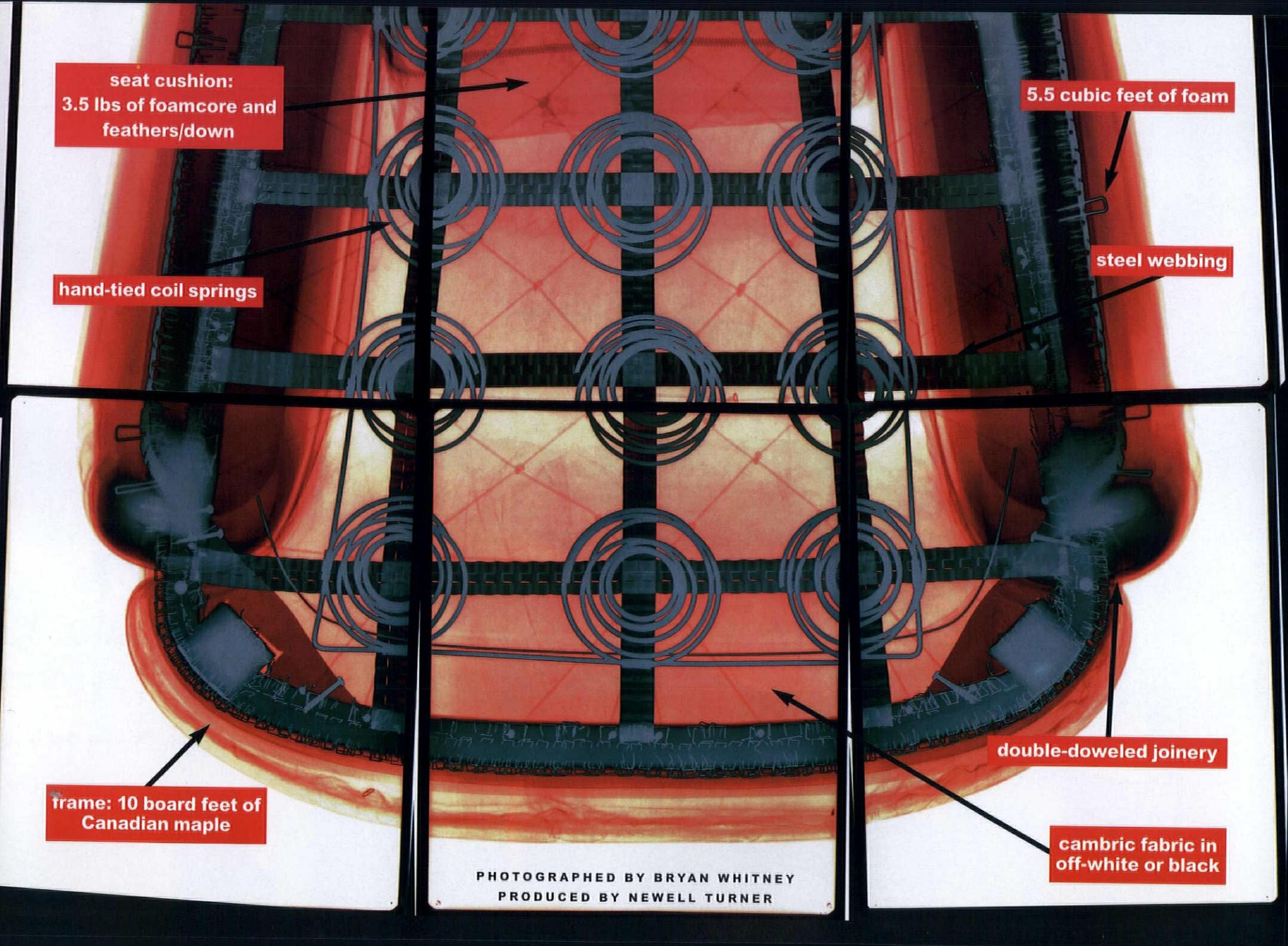


"Untitled"

x-ray vision

"ALL SERIOUS DARING STARTS FROM WITHIN," Eudora Welty said. Donghia's Lakehill club chair is a case in point: beautiful on the outside but equally so inside, where hand-tied springs are arranged as intricately as the cables in a suspension bridge. Donghia's design director, John Hutton, spent years researching ergonomics; he even X-rayed himself seated in various postures to find the best support for the back and neck. This X ray shows the results, an engineering feat hidden beneath down and feathers.




seat cushion:
3.5 lbs of foamcore and
feathers/down
5.5 cubic feet of foam
hand-tied coil springs
steel webbing
frame: 10 board feet of
Canadian maple
double-doweled joinery
cambric fabric in
off-white or black
PHOTOGRAPHED BY BRYAN WHITNEY
PRODUCED BY NEWELL TURNER



LONG AND LEAN

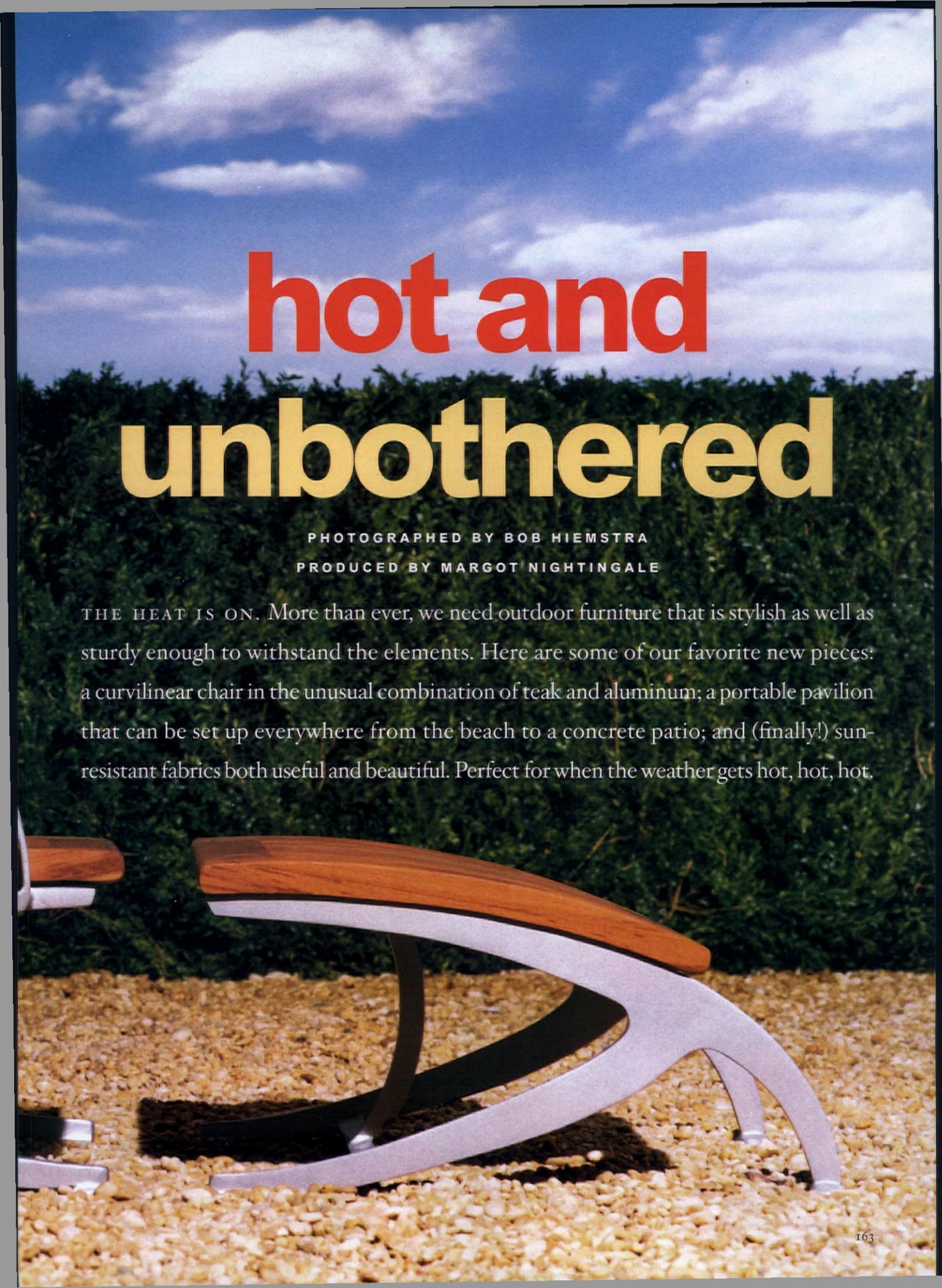
The Spa lounge chair, $899, and ottoman, $439, have aluminum frames and teak slats. Ethan Allen Inc.

hot and unbothered

PHOTOGRAPHED BY BOB HIEMSTRA

PRODUCED BY MARGOT NIGHTINGALE

THE HEAT IS ON. More than ever, we need outdoor furniture that is stylish as well as sturdy enough to withstand the elements. Here are some of our favorite new pieces: a curvilinear chair in the unusual combination of teak and aluminum; a portable pavilion that can be set up everywhere from the beach to a concrete patio; and (finally!) sun-resistant fabrics both useful and beautiful. Perfect for when the weather gets hot, hot, hot.







1 Outdoor fabrics have traditionally come in a limited range, which is why the new Perennials line—with colors drawn from nature—is such good news. The all-weather acrylic fabrics were created by John Hutton, an award-winning furniture designer, in collaboration with David and Ann Sutherland, owners of Sutherland Teak Collection. On the pillows at left, from top: Row Stripe in Sunrise, Shadows in Outta the Blue, Dibble in Moss/Pistachio, Row Stripe in Outta the Blue, and Shadows in Fresco. Available through Donghia and Sutherland Teak Collection.

2 For easy storage along a wall, the Santa Barbara gateleg table, $1,500, has a top that can be folded in half. The plantation-teak table was designed by Natura Designs/Philip Behrens for Rock Wood Casual Furniture.

3 A graceful twist on a classic garden bench, this Javanese teak Glenham Curved Seat, $2,599, is from England. Available through Barlow Tyrie. The cushion is upholstered in Peonies from Dek Tillett's Soleil collection, another exciting new line of outdoor fabrics, with several pretty patterns such as this floral.

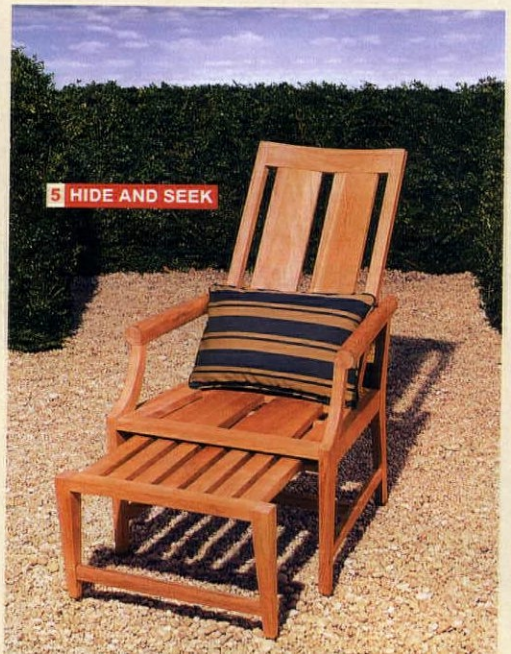
4 Ergonomic design allows this Zarf steel chair to feel comfortable even without a pillow. By John Danzer, $1,495, from Munder-Skiles.

5 The classic dining recliner, $1,275, by John Hutton, has a pullout ottoman that can be tucked away neatly underneath the chair when not in use. From the Sutherland Teak Collection.

6 An American Empire shape is updated with comfortably wide proportions in this wrought-aluminum armchair, $1,050, painted in Classic White. From McKinnon and Harris, Inc.


3 BEAUTIFUL BENCHMARK


4 WHAT A STEEL


5 HIDE AND SEEK


6 CURL UP





1 A portable pavilion lets you create a romantic room outdoors. This one in mahogany, about $6,650, from Mark Singer, comes with hardware so it can be mounted on concrete, grass, sand, or wood. The sun-fast fabrics on the canopy are in the colors Sandstone and Eclipse. From Giati Designs. Need to seat 6 today, but 10 another day? The Evanston table, $1,200, will expand to 92". Bench, $560. Both, Kingsley-Bate.

2 The Island Traders teak chaise on wheels, $1,600, mixes comfort and portability. Designed by David Chu of Nautica Home Collection for Lexington Furniture Industries.

3 Versatility and function are becoming hallmarks of the best outdoor pieces, like this Riva reclining chair in teak, $995, with a fold-down back. Created by Belgian designer Kris Van Puyvelde for Royal Botania. Available through Chelsea Ex-Centrics.

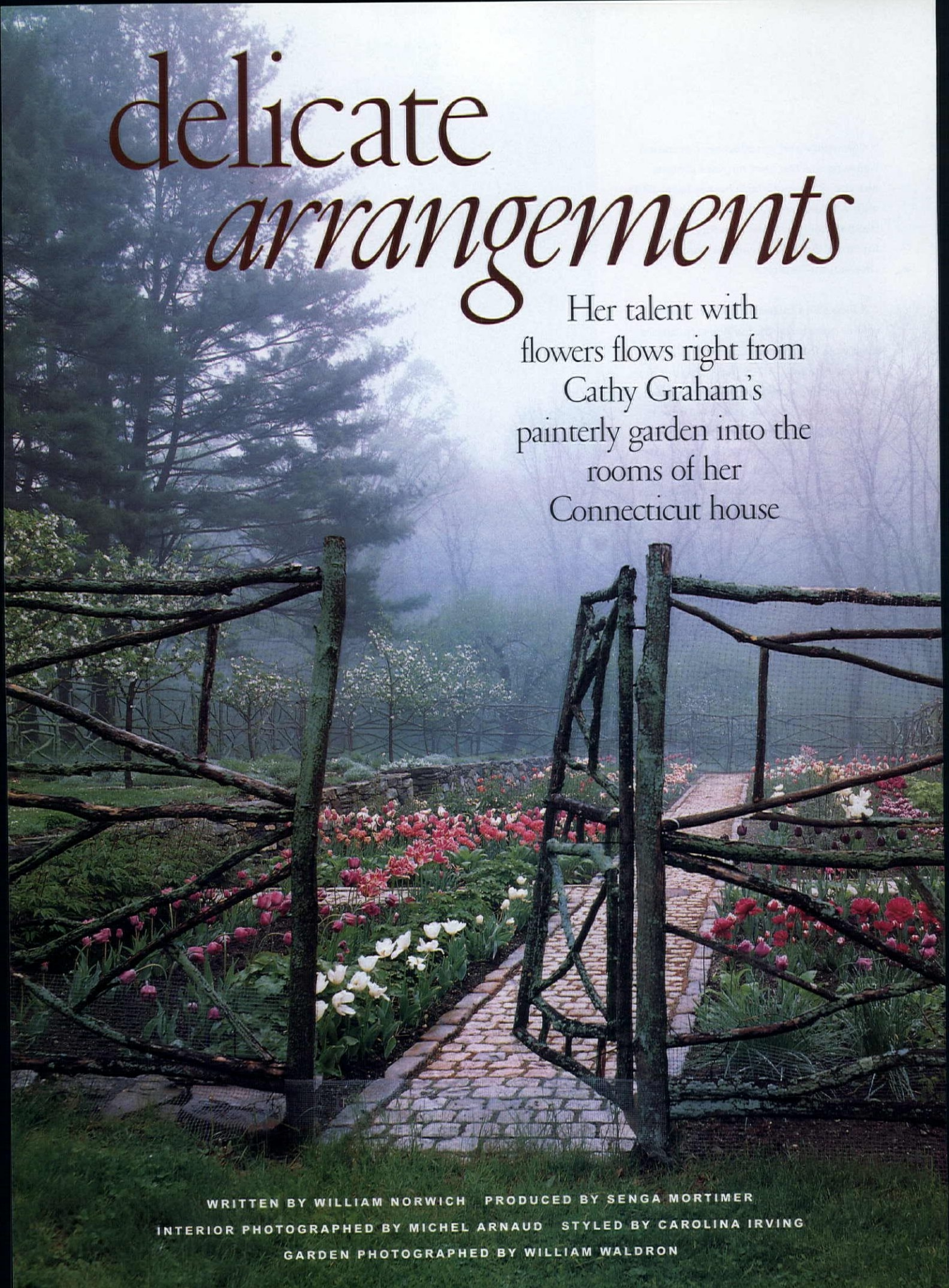
4 It looks like rattan, but it's actually resin—a material that will last outdoors for a very long time. Richard Frinier's Havana chaise, $2,799 including cushion, is made of Resinweave handwoven over an aluminum frame. It is shown here in the color Rattan and upholstered in acrylic Azure outdoor fabric. The chair and fabric are available through Brown Jordan. Sources, see back of book.



3 UP AND DOWN



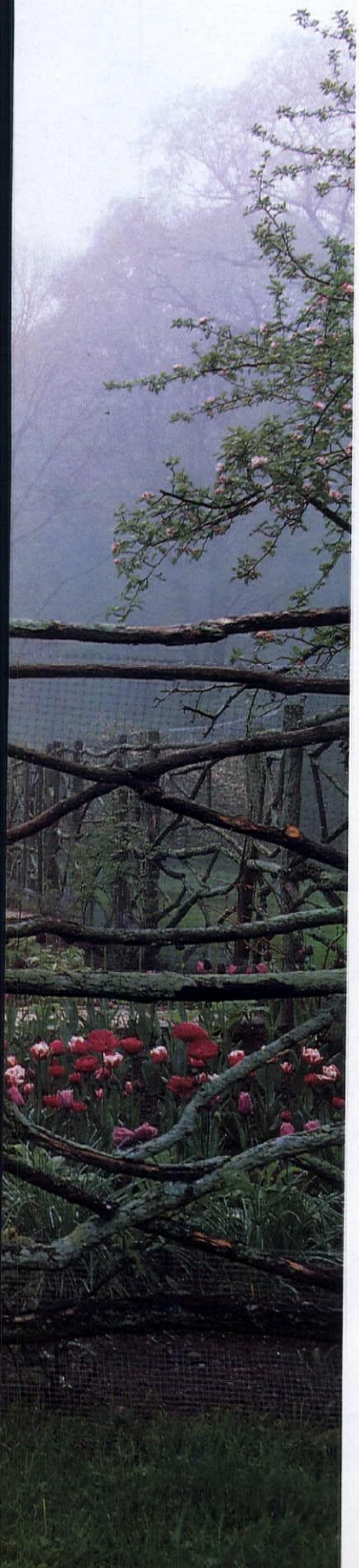
4 FOREVER YOURS



delicate *arrangements*

Her talent with flowers flows right from Cathy Graham's painterly garden into the rooms of her Connecticut house

WRITTEN BY WILLIAM NORWICH PRODUCED BY SENGA MORTIMER
INTERIOR PHOTOGRAPHED BY MICHEL ARNAUD STYLED BY CAROLINA IRVING
GARDEN PHOTOGRAPHED BY WILLIAM WALDRON





INSPIRATION CREATES THE CHARACTER that turns a house into a home. Everything else is possessions." This is Cathy Graham's message when a visitor calls in South Kent, Connecticut, where she and her husband, Stephen Graham, copublisher of Ecco Press and son of the former *Washington Post* publisher Katharine Graham, have their country home. "I love flowers. I love to paint them, I love to arrange them. I wanted the feeling here of fruit and flowers. A place that was more relaxed than our place in town. A house," she confides, setting tulips in a basket, "that would be the perfect backdrop for the flowers."

With flowers as her prevailing motif, Graham sought counsel from interior

Inspired by Cathy and Stephen Graham's collection of Chinese Chippendale furniture, garden designer Nancy McCabe created this fencing for their formal garden, opposite page. Cathy, above, arranges flowers in her kitchen. Although she is dressed in casual clothes, she reports that "for evening, I wear the neighbors—Oscar de la Renta and Bill Blass."



The Grahams' cat, Pinky, perches in a corner of the living room. The painted screen is from the early 19th century. The Dubarry Taffeta in apricot on the table is from Christopher Norman. The Victorian chair is upholstered in Roses et Lilas Glazed Chintz from Brunschwig & Fils. The pillow is upholstered in Montague, a silk from Jim Thompson Thai Silk Co.

designer Mario Buatta. "Cathy's whole approach is painterly," Buatta says. "Working with her was like working with an Impressionist. She knows what she likes, and she has a wonderful eye. She has this ability to do a room, find the right piece of furniture or fabric, and arrange flowers and still lifes so they feel natural. Everything is grand in its simplicity. The whole house feels like it was scooped out of her garden."

Although she had a successful career as a commercial illustrator, working for cosmetic companies and magazines, Graham reports that about twelve years ago, she felt "burned out, so I turned to other interests, namely fashion illustration and flower arranging." Six years ago, she met Robert Isabell, the New York impresario of parties, and her way with flowers impressed him. Isabell offered her a job and, several years later, studio space in his Greenwich Village office, where she has pursued her illustrating. An exhibition of her work is planned for this spring at booksellers Kinsey Marable in New York City.

the artist's *nosegay*

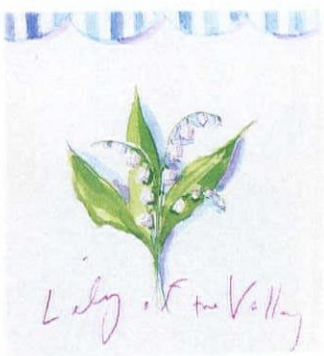
After working for twelve years as a commercial illustrator, Cathy Graham turned to her true love: drawing flowers, still lifes, and couture illustrations. An exhibition of her fashion illustrations opens this spring at the Kinsey Marable bookshop at 18 East 67th Street in NYC. In the fall, her floral illustrations will be on display. Here, a sample bouquet.













SHORTLY BEFORE Graham's professional life began to change, she and her husband bought their country property, a former tobacco farm in the foothills of the Berkshire Mountains. Their neighbors include such *House & Garden* perennials as Oscar and Annette de la Renta, Bill Blass, Carolyne Roehm, and, most recently, Anne Bass.

The original, nineteenth-century house on the Grahams' property had burned down one night more than thirty years before, and a new one had been built. "Very 1960s Federal," Cathy Graham explains, "which meant no moldings. When we bought the place, we had Ferguson Murray and Shamamian [a Manhattan-based architectural firm] make it look like a 1920s Federal. We changed window heights and added moldings."

A sunroom was also added. The barn nearest the house was turned into office space for Stephen. A guest cottage was fixed up for city friends, such as Isabell, artist Jennifer Bartlett, and playwright Wendy Wasserstein.

While Cathy Graham saw the house as a backdrop for her flower arranging and illustrations, Stephen Graham was taken by the land, the robustly serene, rolling Connecticut countryside. For gardening counsel, they sought the expertise of garden designer Nancy McCabe. Her assignment was to create a seamless flow between indoors and outdoors. "The Grahams agreed the garden should be a progression, not something that had to be executed within a year," McCabe says. "My only challenge in working for them is to make sure Cathy has enough flowers for the house and enough left in the garden as well."

To design the outdoor spaces, McCabe took her cues from some of the furniture the Grahams had acquired. Their Chinese Chippendale,

methods of *composition*

For Graham, arranging flowers is a Zen-like experience. She treats each arrangement as a still life, filling a room with blooms that bring the outdoors in. Here are some of the principles that guide her work.

1 *"The easiest thing is to do one flower by itself in a pretty vase. Then group a number of these vases in a favorite place. You can do it quickly, and it looks wonderful."*

2 *"To keep continuity between garden and house, make indoor arrangements only of what's in season."*

3 *"Here is another grouping, but all in green. It's also quite simple."* The oval mirror with carved oak-and-acorn trim is from John Rosselli International. The chairs, copies of Hepplewhites, are upholstered in Firle in Green by Colefax and Fowler. The English reproduction sconces have parquetry-design glass hurricanes and are from Price Glover Inc, NYC.

4 *"When in doubt, don't mix. One type of flower in a pretty basket with a bit of moss is great."*

5 *"I love the way one kind of fruit looks in a bowl or dish. Cherries, for instance, or lemons. Then you can group the dishes together."*

6 *"Sprinkle votive candles around tabletops. The effect is luxurious."* The Venetian mirror is 19th century.

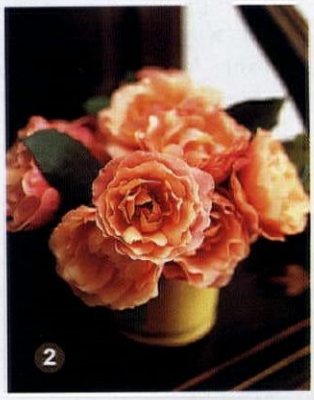
7 *"I enjoy placing arrangements on a table near a window. This brings the garden inside."* The curtain fabric, Simbolo Stripe Taffeta in peach, coral, green, and gold, is a silk from Scalamandré. The French chandelier is an antique.

8 *"The way light hits an arrangement or plant is very important. It's like hanging a painting."*

9 *"Cozy, relaxed, and cluttered spaces give tabletops a country feeling."*











3



4



5



7



6





In a perfect meeting of house and garden, opposite page, a Chippendale coffee table is strewn with Cathy's arrangements. The curtains, in Moire Stripe, and the Tavistock fabric on the bench are from Cowtan & Tout. The chairs, from Kentshire Galleries, are covered in a fabric from Brunschwig & Fils. The rug, is by Stark. Nancy McCabe designed the garden, above, to provide plenty of flowers for the house. Sources, see back of book.

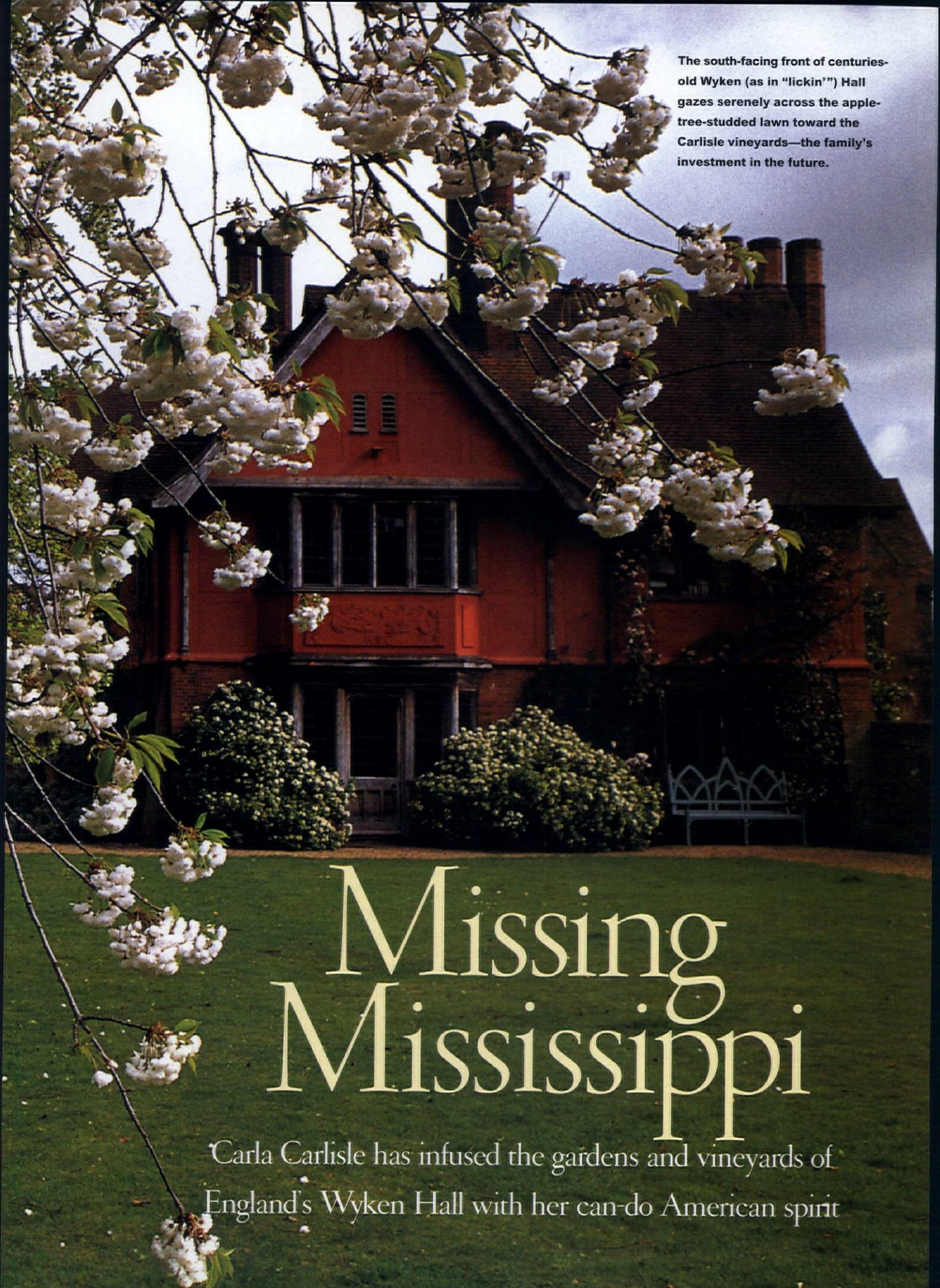
for instance, McCabe says, inspired the fencing she designed. "They also showed me pictures of things they liked: the Unicorn Tapestries, various botanicals, Dutch paintings, Florentine villas."

Although Cathy Graham admires formal gardens, she prefers her garden to be "a little messy, kind of natural," as she puts it. "If something comes up and doesn't work, it doesn't make any difference. Nothing has to be perfect. The trick to bringing the garden inside is making everything feel natural. Inside I like fruit and flower colors: corals, pinks, and creams. Whatever season it is, go out and bring inside whatever is local. Tulips in spring. Fruit and berry branches in the fall; quince in winter. I wouldn't put birds-of-paradise in the house in Connecticut, but they would be beautiful if I lived in Hawaii."



WRITTEN BY ETHNE CLARKE

PHOTOGRAPHED BY JERRY HARPUR



The south-facing front of centuries-old Wyken (as in "lickin'") Hall gazes serenely across the apple-tree-studded lawn toward the Carlisle vineyards—the family's investment in the future.

Missing Mississippi

Carla Carlisle has infused the gardens and vineyards of England's Wyken Hall with her can-do American spirit



THE BIG SKIES and gently rolling fields of the East Anglian counties of Norfolk and Suffolk are England's equivalent of the Midwest prairies. Other echoes of America in the region are the two United States Air Force first-alert bases at Lakenheath and Mildenhall, and Thomas Paine, who was born in the market town of Thetford and went on to proclaim the times that tried men's souls. In a kingdom not noted for its get-up-and-go, these two counties have produced some enterprising characters, most notably the Pilgrim Fathers—who got up and went. The rugged individualism of the region may be, in part, what helped Carla Carlisle, born on the banks of the Yazoo River in Greenwood, Mississippi, and raised in the heat of civil-rights activism and Vietnam protest, shoehorn herself so easily into her husband's ancestral acres, at Wyken Hall near Bury St. Edmunds, Suffolk.

Vigneronne, restauratrice, gardener, writer, and Dark Brahma–chicken fancier, Carla derives her greatest satisfaction from her family: husband Sir Kenneth Carlisle and their nine-year-old son, Sam; from her weekly column for that most British of magazines, *Country Life;* and from the 1,100-acre farm and sixteenth-century manor house that have been the Carlisle family home for more than five generations.

A dozen years ago, the traditional plaster and half-timbered manor house snoozed peacefully, its whitewashed walls smudged with the verdigris of history. In the formal gardens, the antique roses dropped sleepy petals over box-edged herb borders around an architectural Rip van Winkle tucked up in ancient fields and woodland copses. Then Kenneth married Carla.

"My husband says patience is a gardener's greatest virtue. But I'm the Cecil B. DeMille of the garden world. . . . I want it now, and I want it full-grown!" she says.

Don't mistake this for latent *folie des grandeurs,* however; it's just good old American can-do. Carla's positive grip on life has had a huge impact on Wyken Hall and its surroundings.

Now painted an incandescent Suffolk Pink, the house is at the heart of the layout. Formal gardens crammed with herbs, roses, and fruit trees snuggle up to its foundations, with head-high yew hedges serving as windbreaks, essential in East Anglia, a region renowned for its "lazy winds," which go right through you rather than around.

The immediate garden areas, separated from the farm-field vista by a ha-ha (a "sunk fence" to keep grazing animals out of the garden), include a croquet lawn and a rose garden redolent of Sissinghurst and flanked by a pergola-covered walk. Beyond lies the wilderness, at its best in spring, with bluebells, nut walks, stands of oak and beech, and thousands of naturalized daffodils. Much of the garden was laid out by Kenneth in the late 1970s. Throughout are quantities of plants chosen for scent, for foliage, for winter interest, and for sentiment. Topiary figures and low box hedges reinforce the formal plan while giving focus to informal plantings of traditional perennials and roses.

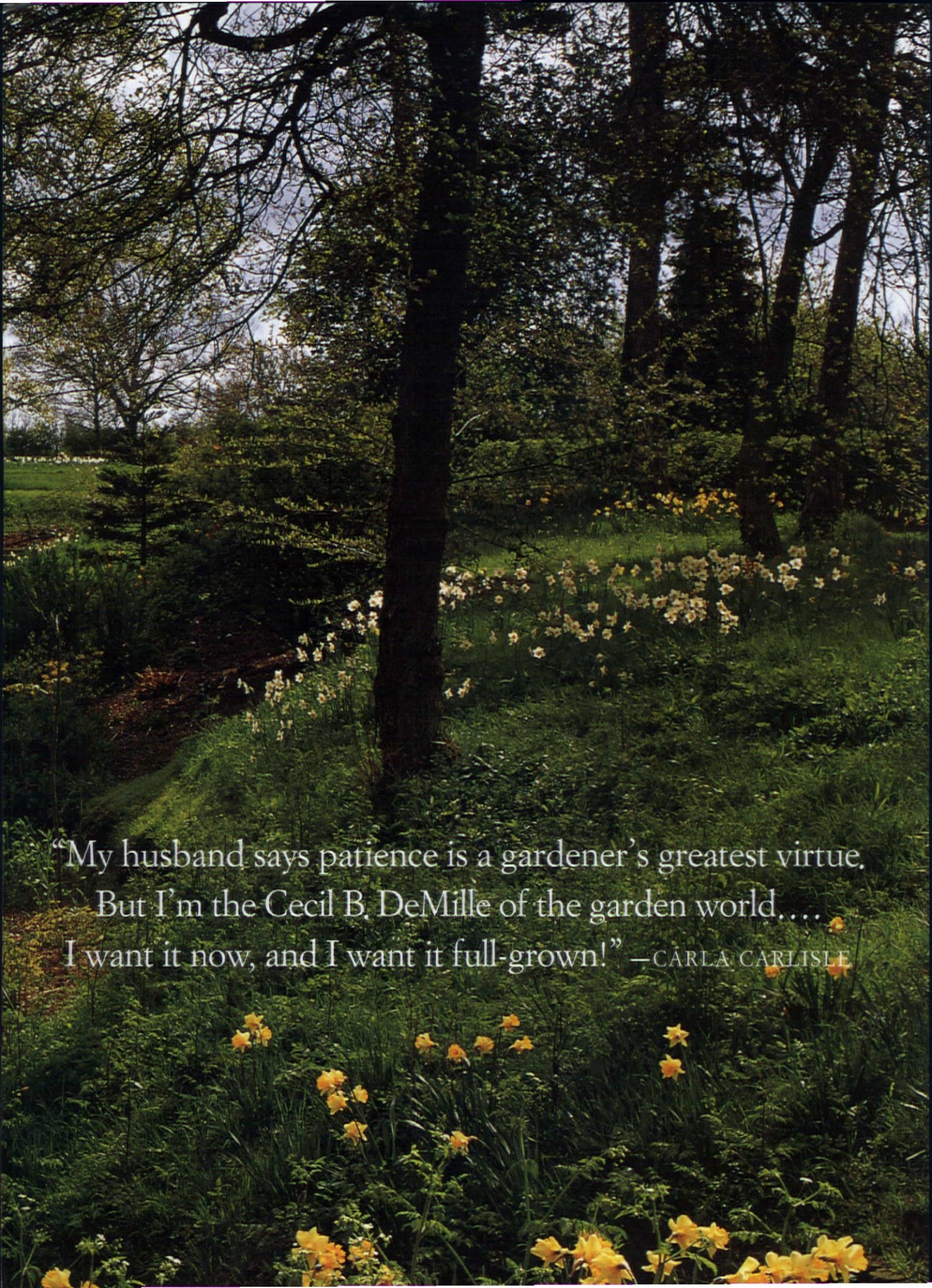
Knitted into this sublimely English country garden are structural features introduced by Carla. Some strongly reflect her American roots, such as the luscious six-foot-deep, double red-hot-momma perennial borders and the cast-iron gate decorated with ears of corn that is copied from one on Royal Street in New Orleans. Gothic ornaments and seating are found at prime vantage points and refer to Carla's passion for that richly ornamented style and, most significant, to her native



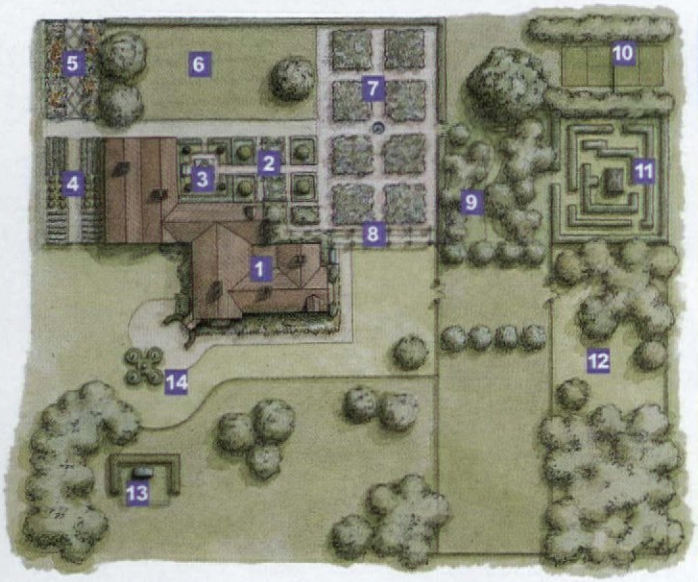
A yew hedge surrounds the formal gardens along the eastern aspect of the manor house, opposite page, which are richly planted with herbs and fragrant ornamental shrubs. Chives and golden marjoram encircling a well-placed sundial, this page, can be enjoyed from one of Wyken's Gothic-style seats.



A grassy path through the dell leads to a nuttery, a maze, and an ancient woodland; in the spring, the path's banks are carpeted with naturalized narcissi, bluebells, and flowering perennials.


"My husband says patience is a gardener's greatest virtue.
But I'm the Cecil B. DeMille of the garden world....
I want it now, and I want it full-grown!" —CARLA CARLISLE

Approaching the deep, red-themed borders from the shady northern end of the house is like stepping into a hot, sunny day on the Mississippi bayou. The path, lined with *Geum chiloense* 'Mrs Bradshaw' and tall kniphofia, ends at the cornstalk gates.



A NIGHTINGALE'S-EYE VIEW
approximately 5 acres

1. House
2. Knot Garden
3. Herb Garden
4. Edible Garden
5. Red Hot Borders
6. Croquet Lawn
7. Rose Garden
8. Pergola
9. The Dell
10. Tennis Court
11. Heaven's Maze
12. Wyken Wood
13. Wild & Winter Garden
14. Quincunx

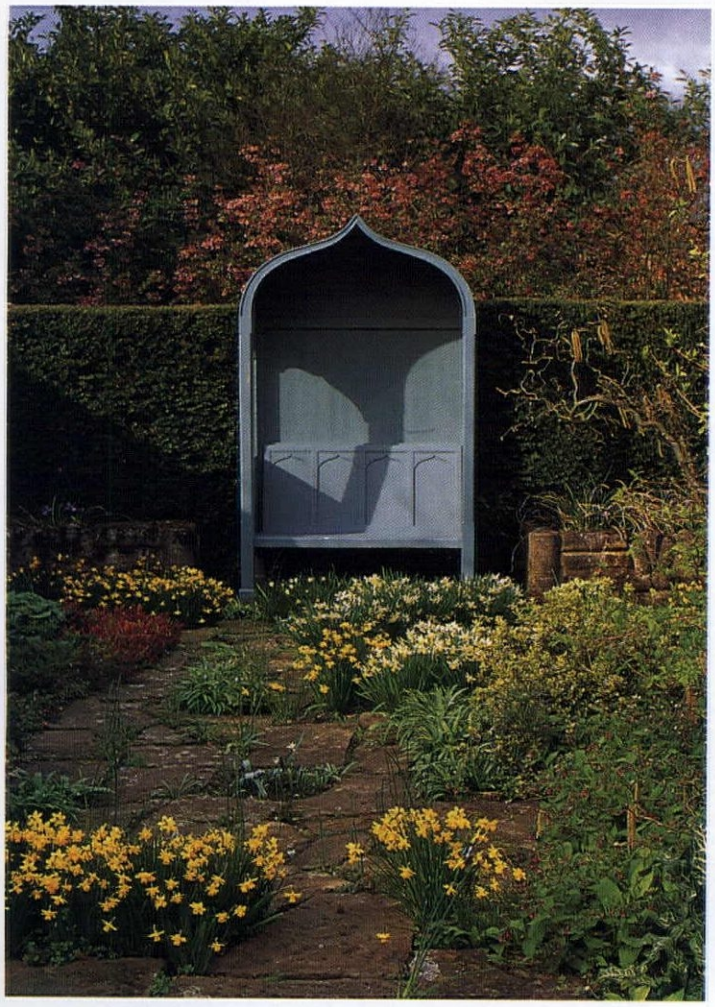
sense of southern hospitality. The warm color of the house and its open, welcoming facade took shape according to this sentiment, as did the arcade of pleached apple trees shading a row of robin's-egg-blue rocking chairs from Carla's home state. Ask American expatriates in Britain what they miss most about American architecture and the answer will almost certainly be "A porch." One of the Carlisles' English friends described the enormous pleasure he found in the novelty of rocking gently in the fading light of a warm summer day on Carla's "verandah" and sipping a glass of Bacchus, one of the award-winning wines produced from the Wyken vineyard, which she planted in 1988.

Farming in Britain is not a way to become rich, and many estates have had to diversify to survive. At Wyken, the vineyards were a first step down this path, followed later by the conversion of a four-hundred-year-old barn into a distinctive country store and the Leaping Hare Vineyard Restaurant, where, according to one reviewer, the menu "encapsulates the best of eating at a small California winery. . . but [one] set in the heart of the English countryside." Using the freshest local ingredients, including vegetables, fruits, and herbs from the Wyken gardens, Carla presents the products of her years spent in Burgundy, "learning the language of *goût de terroir,*" complemented by food cooked according to her "culinary scrapbook" of recipes from Mississippi, France, and California (where she did a stint as an apprentice pastry chef at Chez Panisse *and* served as shop steward for the Oil, Chemical and Atomic Workers Union).

So put the gardens at Wyken Hall at the top of your "must visit" list, dine at the Leaping Hare, and taste the vintage; and, if you're lucky, perhaps Carla will astound you with her impressive imitation of a peacock's screech—her most recently acquired skill. But that, as they say, is another story.

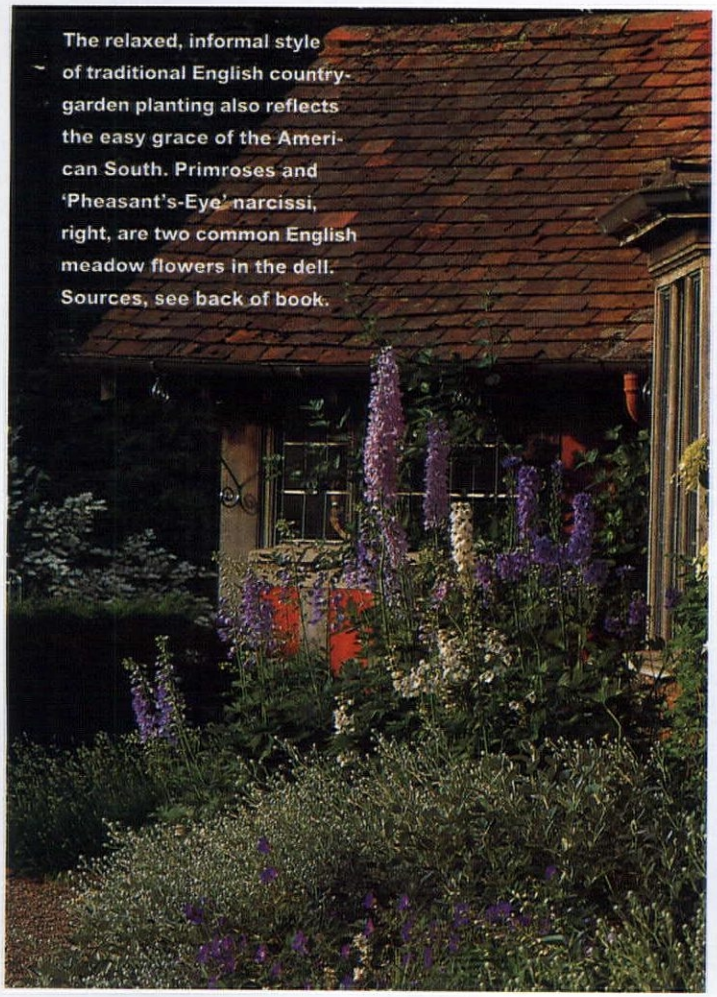
Ethne Clarke is an internationally known writer and lecturer on landscape design and garden history.

ILLUSTRATION BY PERRY GUILLOT





An American paint, Cabinetmaker's Blue, is used in varying tints throughout the garden—on an ogee-arched bench, left, and on Mississippi rockers, below, lined up against the Suffolk Pink of the house walls.

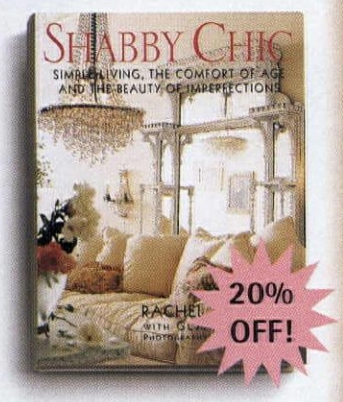


The relaxed, informal style of traditional English country-garden planting also reflects the easy grace of the American South. Primroses and 'Pheasant's-Eye' narcissi, right, are two common English meadow flowers in the dell. Sources, see back of book.



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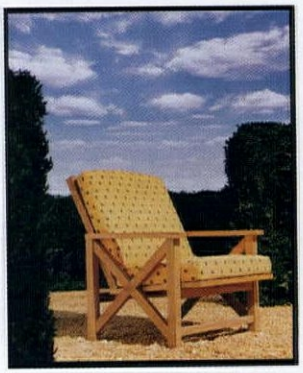
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Thornwood bed, $7,785, **Cottage Lane European sham,** $82, and **queen flat sheet,** $45, **Sundress Floral queen flat sheet,** $45, and **Deer Isle nightspread full/queen,** $290. All from Ralph Lauren Home Collection, NYC. 212-642-8700.

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Hair by Yusuke Katsuki for ARTISTS. Makeup by Onoda for Frame Reps.

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41. Snaidero Kitchens + Design: Tempt yourself with traditional and contemporary kitchen designs from Europe's leading manufacturer. New 192-page *Snaidero Design Encyclopedia* includes collaborations with noted international designers and architects, such as Ferrari stylist Pininfarina $25.

42. Thermador: Learn why Thermador has become the brand of choice for so many discriminating cooking enthusiasts. Our color brochures offer you a wide range of options to meet your specific kitchen requirements. Call 800-656-9226, ext. 42.

43. Wm Ohs, Inc.: Exquisite Old-World kitchens bringing the sophistication and spirit of traditional Europe into the premium American kitchen. Elegant, warm, furniture like. 24-page color brochure, $5.

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45. Boyd Levinson: Boyd Levinson is a multiline interior design showroom located in Dallas and Houston. Osborne & Little, Bergamo, Old World Weaver, and Nancy Corzine are a few of the lines represented.

46. Design Centers International: An association of the finest design centers in the world. Looking for the widest selection of customized, high-quality furnishings? Contact our design center nearest you. 800-743-2727.

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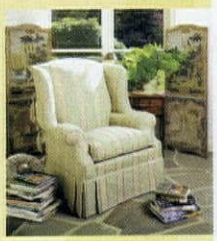
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CONDÉ NAST House & Garden

ON COMMISSION Pages 76-78

Television image: Photofest. **Page 76,** Sub-Zero. 800-222-7820. Dialogica, NYC. 212-966-1934. James Jennings Furniture, Los Angeles, CA. 213-655-7823. Available through architects and designers. **Page 78, New Martini pitcher and stirrer,** $20, **Cocktail shaker,** $28, **Shot glasses,** $36 for set of six, Williams Sonoma. 800-541-2233. **Imperial martini glasses,** $10 each, **Swing-handle ice bucket,** $120, **Crystal/silverplate ice bucket,** $265, **Stainless-steel wine opener,** $110, The L·S Collection, NYC. 212-334-1194. **Jubilee decanters,** $90 each, XYZ Total Home, NYC. 212-388-1942.

COLLECTING Pages 88-91

Photo courtesy Jacqueline Simcox Ltd. Jacqueline Simcox Ltd., London, England. 44-171-359-8939. (By appointment only.) Asian Arts Inc., Moke Mokotoff, Director, NYC. 212-941-1901. MD Flacks Ltd., NYC. 212-838-4575. John Eskenazi Ltd., London, England. 44-171-409-3001. Myrna Myers, Paris, France. 331-42-61-11-08.

UNCORKED Pages 100-102

Zachys. 800-723-0241. Sherry Lehmann Wines & Spirits, NYC. 212-838-7500. Garnet Wine & Liquors, NYC. 212-772-3211.

FIRST PRINCIPLE Page 107

Mirror, Julius Lowy Frame & Restoring Company, Inc., NYC. 212-861-8585.

DANCE LESSONS Pages 108-117

Architect, Salvatore LaRosa, B Five Studio, NYC. 212-255-7827. **Contractors,** Silver Rail Construction, NYC. 212-285-9500. **Furniture contractors,** Atelier Viollet Corp., NYC. 718-782-1727, and Wainland's, NYC. 212-243-7717. **Pages 108-109,** Jim Thompson Thai Silk Company. 800-262-0336. Available through architects and designers. Clarence House, NYC. 212-752-2890. Available through architects and designers. Brunschwig & Fils, NYC. 212-838-7878. Available through architects and designers. Fendi New York. 800-FENDI-NY. **Pages 110-111,** V'Soske, NYC. 212-688-1150. Available through architects and designers. Handwoven Studio, through Randolph & Hein, NYC. 212-826-9898. Available through architects and designers. **Süe et Mare chairs, Jacques-Émile Ruhlmann desk and chairs, Giacometti coffee table,** DeLorenzo Gallery, NYC. 212-249-7575. **Vase,** Lalique. 800-993-2580. Primavera Gallery, NYC. 212-288-1569. **Pages 112-113, Frame,** Goldfeder/Kahan Framing Group Ltd., NYC. 212-242-5310. **Dining chairs,** L'Art De Vivre, NYC. 212-734-3510. Dualoy Inc., NYC. 212-736-3360. Available through architects and designers. **Pages 114-115, T.H. Robsjohn-Gibbings armchair,** Alan Moss, NYC. 212-473-1310. **Brick carpet,** Hokanson. 800-255-5720. Available through architects and designers. **Circle throw,** Simplii Skandii. 800-929-7226. **Jacobsen chairs,** ICF. 800-237-1625. Available through architects and designers. Ann Morris Antiques, NYC. 212-755-3308. Available through architects and designers. **Pages 116-117,** James Goodman Gallery, NYC. 212-593-3737.



HUNTING & GATHERING
Pages 53-56

TRADE SECRETS Pages 118-119

Larsen Carpet, Union, NJ. 908-686-7203. Available through architects and designers. Portantina, NYC. 212-472-0636. Hermès. 800-441-4488. Cartier. 800-CARTIER. Spode. 800-257-7189. Tiffany & Co. 800-526-0649.

MEDITERRANEAN FLAIR Pages 120-127

Interior design, Dessins Inc., Penny Drue Baird, NYC. 212-213-1908. Stark Carpet, NYC, 212-752-9000. Old World Weavers, NYC. 212-355-7186. Both available through architects and designers. **Pages 122-123,** Newel Art Galleries, NYC. 212-758-1970. **Cocktail table,** John Rosselli & Associates, NYC. 212-593-2060. Available through architects and designers. **Tray,** English Country Antiques, Bridgehampton, NY. 516-537-0606. **Desk,** William Doyle Galleries, NYC. 212-427-2730. **Pages 124-125,** Hyde Park Fine Art of Mouldings Inc., NYC. 718-706-0504. Available through architects and designers. **Sconces,** Joseph Richter Inc., NYC. 212-755-6094. Available through architects and designers. **William IV-style candles with globes,** John Rosselli & Associates. **Pages 126-127,** Czech & Speake through Waterworks. 800-927-2120. **Sconces,** Urban Archaeology, NYC. 212-431-4646. **Sink,** AF Supply Corp., NYC. 212-243-5400. Available through architects and designers. **Towels,** Fine Linens, NYC. 212-737-0520. **Sconces,** Victor Carl Antiques, NYC. 212-673-8740. **Bed coverlet,** Jane Wilner Designs, Falls Church, VA. 703-998-2551. Available through architects and designers. **Molding and inserts,** Country Floors, NYC. 212-627-8300.

SPACE MODULE Pages 128-137

Architect, Michael Gabellini, Gabellini Associates, NYC. 212-388-1700. **Pages 128-129, Windsor bench,** Elliott & Elliott Gallery, Harbor Springs, MI. 616-526-2040. Cassina USA, NYC. 212-245-2121. **Pages 132-133,** Knoll. 800-445-5045. Christopher Norman, NYC. 212-647-0303. Available through architects and designers. Gaggenau USA Corp. 800-929-1125. www.gaggenau.com. Elkay, Oakbrook, IL. 630-574-8484. **Pages 134-135,** Zinc caryatids, The Splendid Peasant Ltd., South Egremont, MA. 413-528-5755. Dianne Vetromile, Brewster, MA. 508-255-0996. **Torchères,** Pooter Olooms, Harbor Springs, MI. 616-526-6101. **Bath,** Kohler Co. 800-4-KOHLER. Mirror, Amy Perlin Antiques, NYC. 212-744-4923. **Kari Lonning More Basket,** Sandra Collins Gallery, Birmingham, MI. 248-642-4795. **Pages 136-137, Zawislak/Clark Custom Furniture,** Royal Oak, MI. 248-547-5511. Calvin Klein Home. 800-294-7978. **Wall Sconces,** Lee's Studio, NYC. 212-581-4400. **Bench,** Vertu, Royal Oak, MI. 248-545-6050.

READY FOR THEIR CLOSE-UPS Pages 138-139

Clothing styled by Rod Cummings, hair by Johnny Villaneuva and makeup by Debra Furillo for Visages Style. J. Robert Scott. 800-322-4910. Mimi London Inc., Los Angeles, CA. 310-855-2567. Nancy Corzine, NYC. 212-223-8340. Available through architects and designers. On Corzine and London, clothes from Richard Tyler Couture Boutique, Los Angeles, CA, 213-931-6769, and shoes by Richard Tyler through Neiman Marcus. 800-756-5784.

THE JOY OF SEXY Pages 140-149

Pages 140-141, Brown Jordan, El Monte, CA. 626-443-8971. Roger Crowley Furniture, NYC. 212-439-6002. Knoll Textiles. 800-343-5665. **Pages 142-143.** Baker Furniture. 800-592-2537. Available through architects and designers. Profiles, NYC. 212-689-6903. Available through architects and designers. Mitchell Gold. 800-789-5401. **Pages 144-145,** Directional. 800-308-0110. **Pages 146-147,** Century Furniture. 800-852-5552. Ligne Roset. 800-BY-ROSET. **Salon chair,** Beacon Hill. 800-847-9433. Milling Road, Mocksville, NC. 704-634-9643. Available

through architects and designers. **Denpasar chaise longue,** Leigh Brigaud Inc., NYC. 212-750-8076, available through architects and designers, and Interieurs, NYC. 212-343-0800. **Pages 148-149,** Montis - Furniture Paradigms. 888-8MONTIS. HAF Ltd., NYC. 212-925-3100. Neo Studio Inc., Miami, FL. 305-438-9500.

WINDOW SEAT Pages 150-151

Crane/rigging service, Auer's Moving & Rigging Co. Inc., NYC. 212-427-7800.

HEAVY PETTING Pages 152-159

Assistant Stylist, Atlas Wegman. Photographs taken with the 20x24 inch Polaroid camera. **Pages 152-154,** Baker Knapp & Tubbs. 800-592-2537. Available through architects and designers. **Pages 155-157,** B & B Italia. 800-812-1697. Bernardaud Boutique. 800-884-7775. **Tabletop,** Bernardaud. 800-448-8282. **Pages 158-159,** Roche-Bobois USA. 800-972-8375. Mitchell Gold. 800-789-5401. **Shanghai Tang,** NYC. 212-888-0111. Bernhardt Furniture. 888-800-8906. Available through architects and designers.



THE JOY OF SEXY Pages 140-149

HOT AND UNBOTHERED Pages 162-167

Pages 160-161, Ethan Allen Home Interiors. 800-228-9229. **Pages 162-163,** Donghia. 800-DONGHIA. Available through architects and designers. Sutherland Teak Collection. 800-717-TEAK. Available through architects and designers. Rock Wood Casual Furniture. 800-668-4046. Available through architects and designers. Barlow Tyrie. 800-451-7467. Dek Tillett Ltd., Sheffield, MA. 413-229-8764. Available through architects and designers. Munder-Skiles, NYC. 212-717-0150. McKinnon and Harris Inc., Richmond, VA. 804-358-2385. **Pages 164-165,** Giati Designs Inc., Santa Barbara, CA. 805-965-6535. Kingsley-Bate, Fairfax, VA. 703-978-7200. Available through architects and designers. Pillows, Perennials through Donghia and Sutherland Teak Collection. Lexington Furniture Industries. 800-LEX-INFO. Chelsea Ex-Centrics, San Francisco, CA. 415-863-4868. Available through architects and designers. Brown Jordan, El Monte, CA. 626-443-8971.

DELICATE ARRANGEMENTS Pages 168-175

Nancy McCabe Garden Design Inc., Salisbury, CT. 860-824-0354. **Pages 170-171,** Christopher Norman, NYC. 212-647-0303. Available through architects and designers. Brunschwig & Fils, NYC. 212-838-7878. Available through architects and designers. Jim Thompson Thai Silk Co. 800-262-0336. Available through architects and designers. **Pages 172-173,** John Rosselli International, NYC. 212-772-2137. Available through architects and designers. Colefax & Fowler, NYC. 212-753-4488. Available through architects and designers. Price Glover Inc., NYC. 212-772-1740. Available through architects and designers. Scalamandré, NYC. 212-980-3888. Available through architects and designers. **Pages 174-175,** Cowtan & Tout, NYC. 212-753-4488. Available through architects and designers. Kentshire Galleries, NYC. 212-673-6644. Stark, NYC, 212-752-9000. Available through architects and designers. **St. James sconce,** Ann-Morris Antiques, NYC. 212-755-3308. Available through architects and designers. Fancy Lining Chintz covering shade, Clarence House, NYC. 212-752-1890. Available through architects and designers.

MISSING MISSISSIPPI Pages 176-183

Wyken Hall, Stanton, Suffolk, IP31 2DW. (About 80 miles from London). Gardens open Thursday, Friday, and Sunday only (closed December 24 to February 5), 10 A.M.-6 P.M. Admission charged. Leaping Hare Vineyard Restaurant and Country Store, open Thursday, Friday, Saturday, and Sunday 10 A.M.-6 P.M. and Friday and Saturday evenings from 7 P.M. Closed January. To reserve a table, telephone 441-359 250-287, fax 441-1359 252-256.

& ANOTHER THING Page 188

Alison Cooke beanbag chair, $950, in silver, Charivari, NYC. 212-333-4040. **Brown leather beanbag,** $1,700, by Mulberry through Lee Jofa, NY. 516-752-7600. Available through architects and designers.

CORRECTIONS

In the March 1998 issue in "Up-island Revelation," the landscape architects are Sanford Evans and Steve Sinnett, and the illustration is by Hillary Noyes-Keene. All from Indigo Farm, Chilmark, MA. 508-645-9062. In "Domestic Bliss," page 26, the house illustration is by Maureen McCort, CT, 860-395-0199, not by Jill Gill, NYC, 212-362-8440.

PHOTO CREDITS

Blueprint, page 92, Arcaid/Richard Bryant (architects: Silvestrin & Pawson) and Richard Waite (Architect: David Connor). **Page 94,** Simon McBride. **Page 95,** Pascal Chevallier (Michele Gayraud- Belaiche)/ Agence Top; William P. Steele (Designer: Luis Ortega); and Roger Foley (Designers: Oehme, Van Sweden). **Past Perfect, page 104,** *House & Garden*, June 1964, courtesy of CNP Archives.

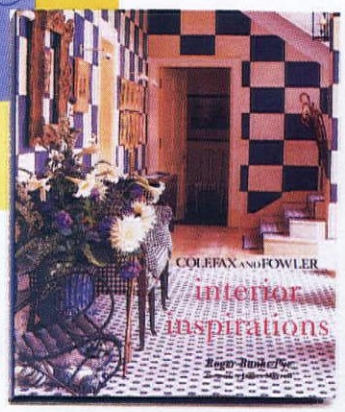
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—PRODUCED BY LIEZEL MUNEZ

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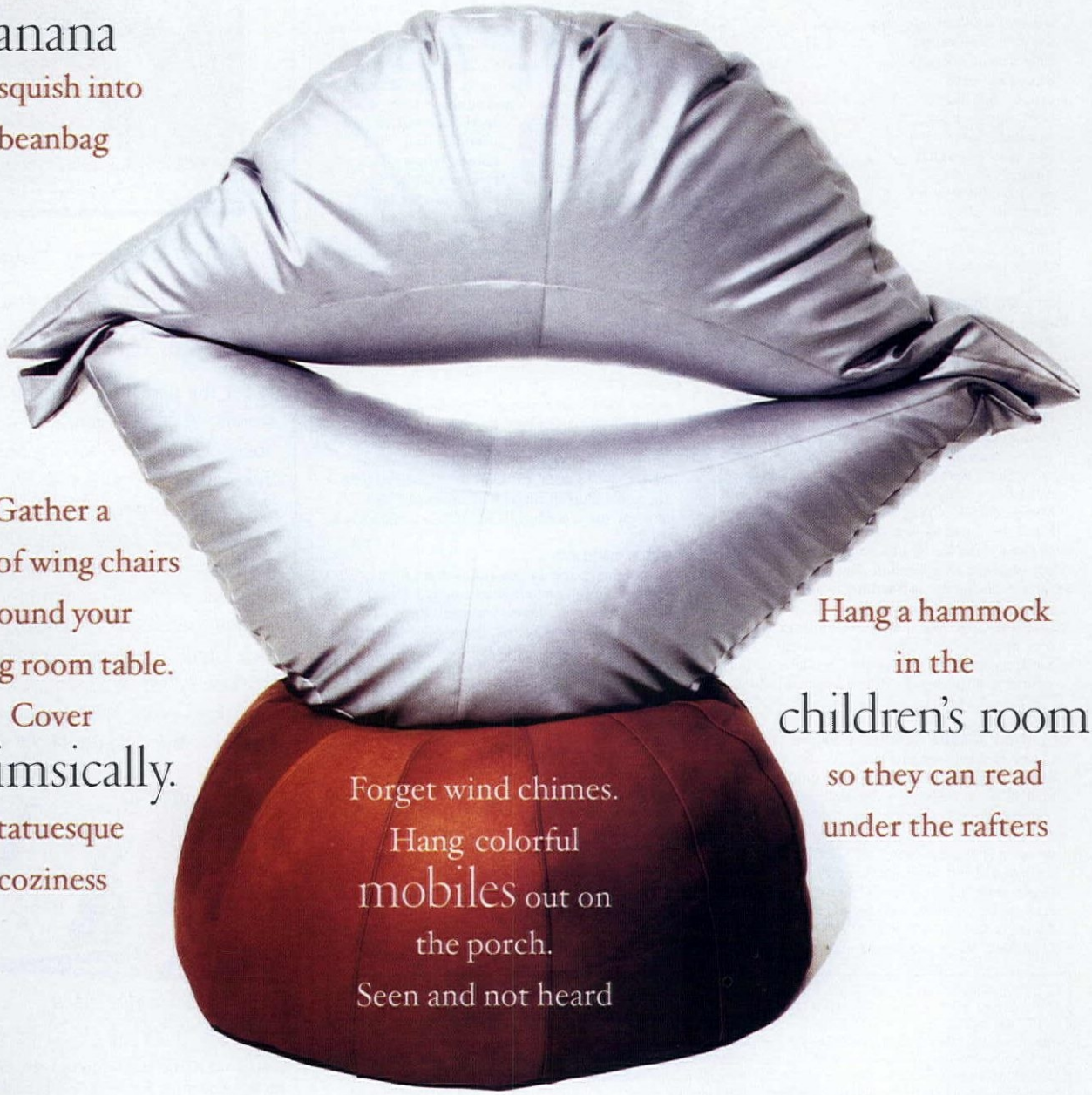
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